CONNOISSEVR A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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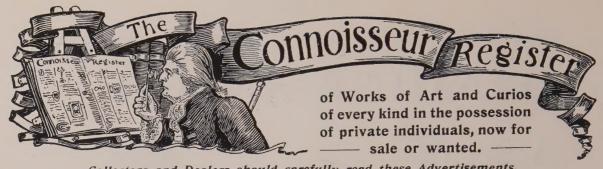
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Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of THE CONNOISSEUR into direct communication with private individuals desirous of buying

or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in The Connoisseur Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and

sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to The Connoisseur Register, Hanover Buildings, 35-39, Maddox Street, London,

No responsibility is taken by the proprietors of The Connoisseur with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Japanese Inro and Tsuba Collector has small but fine Collection in exchange for Netsuké.

[No. R6,563

Pictures Wanted by Frank Buchser (also signed F. B.), painted in England, 1853-66. Offer subject and [No. R6,564

Private Collection for Sale.-Fine Etchings by Rembrandt, Dürer, Leyden Mezzotint Portraits. No dealers. and others. [No. R6,565

[No. R6,566 Le Blond Prints.—Thirteen for 12s.

Wanted.-Battersea Patch-Boxes, with Views of Bath. [No. R6,567

Wanted.—Collection of Le Blond Prints, cheap. [No. R6,568

Wanted by a Lady, small Collection of English China, also Griffin-marked Rockingham, for cash. [No. R6,569

Connoisseurs, 1912 and 1913, complete, and thirty [No. R6,570 others, perfect. Offers?

For Sale.—Georgian Silver Tea, Table, Salt Spoons, also Solid Silver Tea Spoons. [No. R6,571 [No. R6,571

Wanted.—Silver Tea, Dessert, Table Spoons, rat-tail pattern. [No. R6,572 Wanted. - Liverpool Transfer Tiles; also Coloured

Bristol Tiles. [No. R6,573

For Sale.-Few Fine Old English Engravings and Mezzotints; few Curios and pieces of Furniture. Private property. [No. R6,574

Offer Wanted .- Fine Water=colour, "St. Mark's Square," by Samuel Prout, typical example; also Sketch, "Temple of Pallas, Rome," same artist. [No. R6,575

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Old Pewter: Wanted .- Tappit Hen-shaped Mutchkin; Chopin, Tappit Hen, largest size; latter with knob on lid. [No. R6,577

Highest Prices given for Genuine Old English Furniture, Old Pictures, Old China, Old Silver, etc. Owners desiring to dispose of same privately are invited to send particulars to Hampton & Sons, Pall Mall East, who are always prepared to give full value for interesting examples. For Sale.—Complete Set of Books published by the Kelmscott Press, in the original bindings. [No. R6, 578

For Sale. - Fine Old Spode Dinner Service, 110 pieces, blue, red, and gilt decoration. Good condition. [No. R6,579

For Sale.—Piano, exceptional finest Buhl and Ormolu Case, upright grand, fine tone, very handsome. [No. R6,580

For Sale, Privately.-Hobbemas (Masterpieces), two uprights; Raeburns, Sir J. Reynolds, early [No. R6,581 Gainsboroughs, etc.

Etchings.-Picturesque Bristol (complete set), lettered proofs, third state; condition as issued. What offers? Apply [No. R6,582

For Sale.—Antique Jacobean and Queen Anne Furniture. [No. R6,583

For Sale. - Two Rare Antique Lacquer Tables; [No. R6,584 Two James I. Chairs.

For Sale .- Antique Oak Cabinet (carved), with raised panels, £25. [No. R6, 585

For Sale. - Fine Old Claw-and-Ball Foot Chippendale Table; Old Chippendale Arm Chairs. [No. R6, 586

For Sale. - Genuine Old Chippendale Chairs, Tables, Bureau, Settee. [No. R6,587

For Sale.—Pair Massive Sheffield Entrée Dishes, £7. Photo. [No. R6,588

For Sale.-Fine Kirkman Grand Piano, 1803. Sheraton inlaid case. Perfect condition, £35. [No. R6, 589

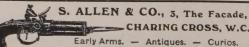
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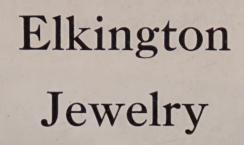
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(Edited by J. T. HERBERT BAILY.)

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TELEGRAMS-NOVEDAD REG.

CABLES-NOVEDAD, ENGLAND.

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VOL. XXXIX.

July, 1914.

No. CLV.

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The Connoisseur

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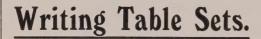
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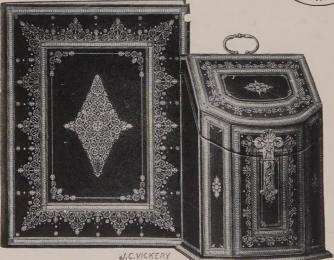
PORTRAITS OF THE DUKE AND DUCHESS OF CUMBERLAND, WITH LADY ELIZABETH

LUTTRELL. By T. Gainsborough, R.A. (In the Royal Collection at Windsor) - Frontispiece

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The Connoisseur

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The Photogravure from the Picture in the Royal Collection at Windsor is published in conjunction with the Fine Arts Publishing Company of 15, Green Street, London.

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DOROTHY SPAVEN, St. Michael's School, Malton, Yorks.

HELEN VERITY, Hildathorpe College, Whitby, Yorks.

Mr. Acton Bond, founder and secretary of the British Empire Shakespeare Society, judged the competition, and his comments upon the winning essays will appear in next month's CONNOISSEUR.

AMERICAN PEDIGREES

LL Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in The Connoisseur. Further lists will be published periodically; in the meantime the Genealogical Editor will be pleased to answer queries as to any name that has not yet appeared.

Address: THE GENEALOGICAL EDITOR.

THE CONNOISSEUR, HANOVER BUILDINGS, 35 to 39 MADDOX STREET :: LONDON, W. July, 1914.—No. siv.

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The Connoisseur

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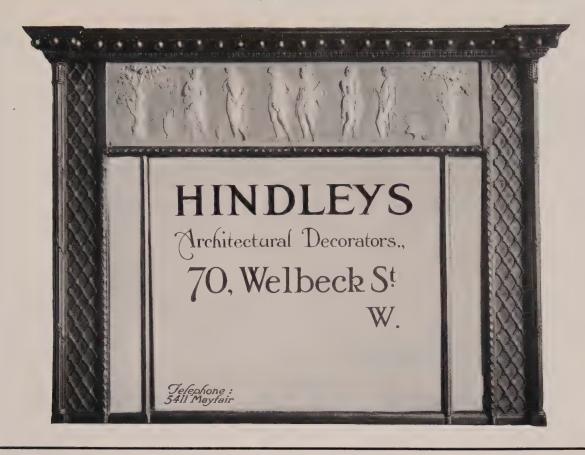
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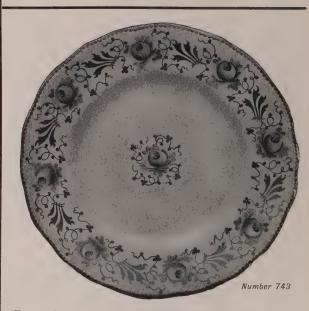


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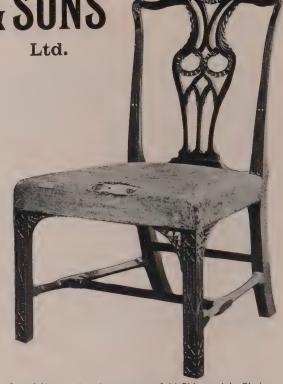
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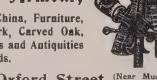
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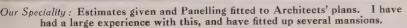
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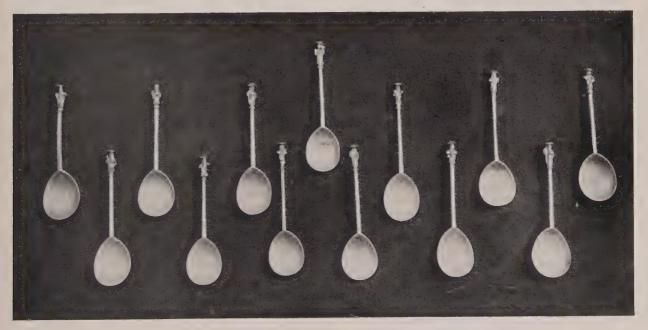
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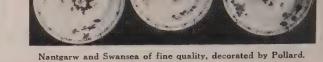
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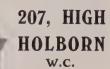
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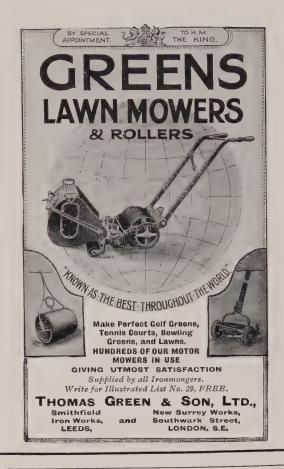
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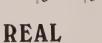
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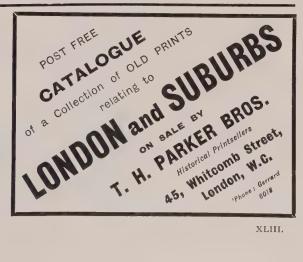
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PORTRAITS OF THE DUKE AND DUCHESS OF CUMBERLAND, WITH LADY ELIZABETH LUTTRELL (canvas, oval, 60½ × 49 inches).

By Thomas Gainsborough, R.A. (1727-1788).

In the Royal Collection at Windsor.



And the second



Antoine Pesne and Dubois, pupil of A. Pesne A Landscape in the Mark Brandenburg (Märkische Landschaft) On canvas: height, 1°11 m.; width, 0°605 m. The landscape painted by Dubois, the figures by A. Pesne Owner: The German Emperor

The Darmstadt Historical Art Loan Exhibition By Frank E. Washburn Freund

WHEN the great centenary exhibition of German painting of the nineteenth century was held in Berlin a few years ago, it contained so many surprises and rediscovered so many nearly-forgotten masters, that the question kept cropping up: in what relationship does this art stand to the art of the preceding century?

Since then the idea of an exhibition of German art of the eighteenth century has been in the air. That it has now been realised, and in a completely satisfactory way, is due to the principal promoter, the Grand Duke Ernst Ludwig of Hesse-Darmstadt, long known as a patron of both old and modern art, and his energetic and far-seeing art adviser, Professor Georg Biermann. At the invitation of the Grand Duke, the other reigning princes of the German Empire, headed by the Emperor William, unlocked the treasures of their castles and sent to Darmstadt innumerable pictures and other beautiful objects of art which had never been publicly shown before, and were unknown even to experts. The Emperor Franz Josef also contributed some precious exhibits, as did the Prince of Lichtenstein, whose private collection contains a wealth of choice treasures. Nor has the high nobility-princes of the blood and others-stood aside, whilst museums, galleries, and churches have all done their share, so that in Darmstadt, for the time being, a complete epitome is given of the period covered by the exhibition.

It was a good idea to extend the period so as to include the latter half of the seventeenth century, because the terrible Thirty Years' War, which ended in 1648, interrupted the continuance of the arts as practised during the preceding years. After the war a new epoch began, which, with all its developments, can be clearly followed in the exhibition, with its wealth of works in the different spheres of painting—portraits, landscapes, animal studies,

The gold and silversmiths' art of that and still-life. period can also be studied in the choice examples sent by the princes. All this had hitherto been more or less unexplored ground. The baroque and rococo architecture of these times, on the other hand, which bore such distinctive fruit both in the north and south of Germany, has, of recent years, been studied with much more sympathy and understanding. The same may be said of the decorative painting and sculpture of the period, especially ecclesiastical work, which is one of the reasons why the two last - named subjects are comparatively sparingly represented in the exhibition, there being only a few but exceedingly interesting sketches and several statues -principally by the sculptor Balthaser Permoser, of Bavaria (1651-1732)—which, collected together in a gallery of "Religious Art," clearly illustrate this side of the artistic output of the time. It seemed also of little use to exhibit the well-known works of porcelain from the factories of Dresden, Höchst, Vienna, etc., because, as the foreword to the catalogue says, the Grand Duke possesses an excellent collection of porcelain which is open to the public. (In this connection art-lovers may be reminded that the original of Holbein's austerely beautiful Madonna des Bürgermeisters Meyer hangs in the Grand Ducal castle at Darmstadt, and can be viewed by the public twice, I think, weekly.)

When one follows the separate branches of painting from 1650 down to about the end of the eighteenth century, one is at once agreeably struck by the fact that this period possessed a wealth of the most diverse artistic personalities, who, although not of the very first rank, had individuality of their own, though up till now artists of that period had been considered only in the light of sound craftsmen. Now, however, one finds amongst

The Connoisseur



Johann Georg Ziesenis, born 1716 at Copenhagen; died 1777 at Hanower Duke Ernst Ludwig of Sachse-Gotha, 1745-1804 On cannas: height, 0°645 m.; width. 0°455 m. J. G. Ziesenis, pinxit 1768 Owner: Herr Hermann Laves

them portrait painters like Ziesenis, court painter of Hanover (1716-1777), Josef Kreutzinger of Vienna (1757-1829), George David Matthieu of Berlin (1737-1778), and others, who, for individuality of conception, strength of characterisation, boldness and fineness of colouring, might well take their stand, with some of their works, alongside of the great contemporary English painters. Even the somewhat unappreciated elder Tischbein (Johann Friedrich August, 1750-1812), painter of the well-known Goethe in the Campagna, is here represented by a portrait of Prince Friedrich von Waldeck, which, although much weaker in handling than a Raeburn, will bear comparison with him for simplicity of conception. Tischbein's picture may be said to be the climax in the development from the ceremonious court portraiture to the simple bourgeois manner. The Swiss artist, Anton Graff, can be regarded as the portrait painter of this style. He is, of course, already well known; but, as is the case with several other masters here, there are many surprises amongst his works which the Darmstadt exhibition has now brought to light, showing that he had a much wider range than anyone had hitherto credited to him. There is, for example, a large picture by him belonging to Prince Reuss (Schloss Ebersdorf). It represents a young prince and two young princesses who, with hands clasped, are dancing a minuet. Something of the charm of a Mozart minuet seems to live in this picture, in its rhythm, in the clear yet delicate and exquisitely toned colours of the costumes worn by the three small dancers; it shimmers with white, pearl-grey, and rose colour, the embodiment

of youth itself. One is tempted to think of Gainsborough, only Graff, in his love of truth, goes so far as to reproduce a strangely old line round the mouths of the princesses who are otherwise so charmingly youthful. This is the one jarring note in a picture of happy youth and musical rhythm. In this point Graff shows his limitations; Gainsborough would have treated it in quite a different way. Truthful characterisation is admirable, of course; but it must be in the right place, and must not jar. And here we reach the point where the English and German art of that period part company, the great English painters finding more to their taste in the courtly man-of-the-world air of their male sitters and the graceful, delicate femininity of their female ones, while strong, manly characteristics appealed more to the German painters, whose feeling in this respect brings them nearer the great Scotsman, Raeburn. In this connection I should like to mention another portrait by Anton Graff, which is of supreme greatness and fineness—Prince Heinrich XIII. of Reuss (of the elder line). Here, having a man to paint, Graff is quite in his element. The characterisation is sure and strong, and the colour-scheme in splendid taste-black, white, gold, blue, and red uniting in perfect harmony. A hitherto unpublished study for a female portrait (A 165) is also excellent, as in this case the artist has had only to think of the characterisation.

But there are many pretty and even beautiful female portraits in the exhibition. It is characteristic, however, that they are not nearly so numerous as they would have been in an English exhibition of the same period; and



Johann Heinrich Schröder, born 1757 at Meiningen; died 1812 at Meiningen Prince Heinrich XIV. of Reuss (elder line) Pastel: height, 0'51 m.; width, 0'385 m. Owner: The Prince of Reuss (elder line)



Johann Georg Ziezenis, born 1716 at Copenhagen, siid 1777 at Hawober Maria Barbara Eleonore von Schaumburg-Lippe, 1744-1770 On cancers Asgell, 173 m.; witih, 124 m. Signed on back: Marie Barbara Eleonore, vernicitte Gräfin as Schaumburg-Lippe (Concort of the Reguing Count of Schaumburg-Lippe), geborene Gräfin aux Lippe into



Inhann Georg Ziesenis, Jorn 1716 at Copenhagen; died 1777 at Hancver Wilhelm, Graf zu Schauming-Liphe On Commas; height, 1733 m.; width, 1726 m. Signed on back: Wilhelm Friedrich Ernst, regievender Graf (Retening Count) zu Schaumburg-Lippe, etc. Ziesenis fecit Corne: The Prince of Schaumburg-Lippe



Christian Georg Schütz, born 1718 at Flörsheim; died 1791 at Frankfurt am Main A Landscape (Landschaft) On wood: height, 0'255 m.; width, 0'325 m. Signed; C. G. Schütz Owner: Städtische Sammlungen, Heidelberg



Christian Georg Schütz, born 1718 at Flörsheim; died 1791 at Frankfurt am Main Boy in a Landscape (Knabe in einer Landschaft)



Matthias Scheits, born before 1650 at Hamburg; died circa 1700 at Hamburg Title: The Bird's Nest (Vogelnest) On wood: height, 0°535 m.; width, 0°495 m. Owner: Kunsthalle, Hamburg



Signed: A. F. Rauscher, 1785 August Friedrich Rauscher, born 1754 at Coburg; died 1808 at Coburg A Landscape (Landschaft)
On wood; height, 032 m.; width, 045 m.
Place: Caste (Schloss) Buch a. F., near Lichtenfels

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Artist: Unknown Dake Karl Angust of Sachse-Wrimar Pastel: height, 0:31 m.; width, 0:25 m. Owner: The Grand Duke of Sachse-Weimar Place: Weimar



Johann Heinrich Schröder, born 1757 at Meiningen; died 1812 at Weiningen Prince Ludwig of Prussia (+ 1798) Pastel; height, 0'32 m.; width, 0'255 m. Owner: The Grand Duke of Hesse-Darmstadt



Johann Bablist Lampi, the Younger, born 1775 at Prient: died 1837 at Vienna Maria Feederrama, Consort of Paul I, of Kussia On corn as: height, 2055 m.: signed: Lampi Films, pinxi 1706 Connor: The Grand Duke width, 0555 m. of Oldenburg



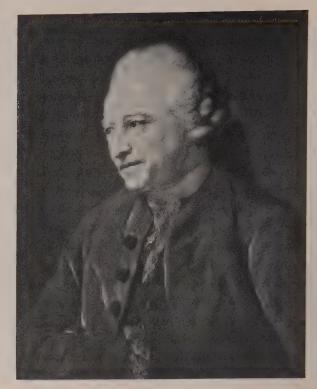
Antoine Pesne, born 1683 at Paris; died 1757 at Berlin
said to be the Niece of Count Cotter (Welbliches Bildnis, angeblich Nichte des Grafen
Gotter)
Regierungsvat Dr., Seidel
Place: Berlin
Regierungsvat Dr., Seidel



Angelica Kaussmann, born 1741 at Bregenz; died 1807 at Rome Portrait of herself in the year 1795 On canvas: height, 1'30 m.; width, 1'03 m. Owner: Museum für Bildende Künste Place: Budabest

that the most piquant examples are by an Italian—the younger Lampi, court painter in Vienna. Amongst his sitters were the Empress of Russia and other royal ladies, and he shows a very pretty gift for reproducing their individual charms to the best advantage. If, during that process, he becomes somewhat "sweet," it is perhaps attributable to the subject. German taste being, as we have seen, more for masculine characteristics, it is not surprising that Angelica Kauffmann's work is looked at rather askance. Amongst other things by her, there is a good self portrait executed in her well-known style.

It would take up too much space to analyse the work of several of the newly discovered artists, or to follow, stage by stage, the development of portrait and landscape painting, etc. The accompanying illustrations, however, will, to a certain extent, help to show what a profusion of interesting examples the exhibition contains. Before closing I should like to say something about at least one of these artists - Johann Georg Ziesenis-who is splendidly represented in the exhibition. Ziesenis must have been in demand as a portrait painter, judging from the number of his works (more than 30) in the exhibition, although he has hitherto been known, to the art public at least, only by his portrait of Frederick the Great, considered the best of that monarch. In the Darmstadt exhibition there is a head of the king belonging to the princely family of the Guelfs. It surpasses the other portrait in spontaneity, probably because it was actually sketched from life, which is not the case with any other likeness of this ruler. The characteristics of the great man are here captured with a sentient hand and put frankly and naturally on the canvas. The large, clear



Anton Graff, born 1736 at Winterthur; died 1813 at Dresden Christian Ludwig von Hagedorn, 1713-1780, Generaldirektor der Kunst-akademie in Dresden (Director-General of the Royal Academy, Dresden) On canvas: height, 0°03 m.; width, 0°52 m. Owner: Universitätsbibliothek Place: Leipzig

eyes seem to speak to us; the features are full of animation, as if the king were busy with some line of thought and on the point of giving it expression in words. Thus the salient personality of the monarch, free from all disturbing stiffness and affectation, has been seized in a fleeting but expressive moment, and immortalised for posterity.

Most of the works by the artist exhibited are portraits of princes from many different courts-Pfalz, Braunschweig, Sachse-Gotha, Schaumburg-Lippe, and so on. Besides the picture of Frederick the Great, his other three best works are Wilhelm, Graf zu Schaumburg-Lippe, with the companion portrait of the countess, and the Herzog zu Braunschweig. In each the colour-scheme is different. The portrait of Graf Wilhelm, who is wearing a red uniform, calls to one's mind Reynolds's Lord Heathfield, hanging in the London National Gallery, and Reynolds's dictum, that a warm tone should be the centre of the colour-scheme, is carried out in it. Probably, however, he knew nothing about the English artist's advice, although it is possible that, owing to the close connection between Hanover and England at that time, Ziesenis may have seen some of Reynolds's pictures. In the companion portrait, however, the principal colour is the cool purple of the countess's dress, while a rather dark blue forms the keynote in the sitting portrait of the Herzog von Braunschweig, a picture of quiet and dignified strength. In the Schaumburg-Lippe pictures the fine atmospherically treated landscape is far in advance of the conventional backgrounds of the English painters of that time, and is skillfully used to make the figures stand out in bold silhouette.



Johann Gottfried Auerbach, born 1697 at Mülhausen; died 1757 at Vienna Marie Wilhelmine Auguste, Consort of Duke Maximilian Joseph of Pfalz-Zweibrücken, née Princess of Hesse-Darmstadt (1705-1796) On canvas: oval shape; height, 0°34 m.; width, 0°28 m. Owner: The Grand Duke of Hesse-Darmstadt Place: Darmstadt





BEADS are a universal form of ornament, prized as much by the most highly civilised nations as by the least. They are the cherished possessions of the uncouth African savage and of the most refined leaders of European society; for what, after all, is a pearl necklace but a string of beads?

The forms they take are very numerous—all shapes and sizes, almost all materials and every colour are to be found. There are beads of crystal, of pottery, of wood, of bone; nothing is so common, nothing so

precious but that at some time or other it has been pierced and shaped and hung on a string round someone's neck.

When the individual beads have an interest and beauty of their own, as in the case of those of jade, amber, carved wood, variegated glass, pottery, or suchlike materials, they are generally plain strung, and hardly come within the scope of the present article.

The bead-work shown in the

illustrations is built up of small component parts which have in themselves no particular interest or value, and whose only importance consists in the part they take in the general scheme.

The Egyptians were the first people to realise the beauty of small beads; their bugle-shaped mummy beads, though large compared to most of those shown here, singly are unimportant, but when strung in the intricate net-like patterns to which they are so well suited, they at once become of the highest decorative

STUMP-WORK CASKET WORKED WITH COLOURED BEADS LATE 17TH CENTURY

value. So, too, the tiny glass beads made at Venice ever since mediæval days are, separately, quite insignificant, but are capable of being made into beautiful and dainty objects, according to the taste and skill of the worker. They rather seem to lend themselves to quaintness and oddity of treatment than to the higher forms of decoration, though some ecclesiastical embroidery was carried out with their aid, with very good effect, in late mediæval times.

In England the stump-work so fashionable in the days of the Restoration was often covered with very tiny beads over the raised foundation, and they were popular for other purposes also. There is in the Victoria and Albert Museum a pair of tassels said to have belonged to Charles II., strung out of the most marvellously tiny beads conceivable. They are chalk-white, and are probably intended to represent seed-pearls, as mock pearls of various sizes were imported in enormous quantities from Venice at that time.* It is more than probable that many of the magnificent strings of pearls represented in the portraits of those days may have had their origin in the glass-works of Murano rather than in an oystershell. But the bead-work of mediæval or even Stuart days is so rare as to verge on the unattainable, as it only comes on the market rarely and fetches high prices.

Fortunately among things of later workmanship are to be found numerous little pieces mostly intended for personal ornaments, which are very charming, and though they lack any pretentions to rank with the higher forms of art craftsmanship, their dainty colouring and a certain prim elegance of design endear them to the "snapper-up of unconsidered trifles."

The greater number of such things belong to the end of the eighteenth century or the beginning of the nineteenth. They may be divided into three classes—those made of seed-pearls, those made of coloured glass beads, and those made of metal beads, mostly steel but occasionally gilt.

The pearl bead-work is perhaps the prettiest of all, and the designs are often appropriate and well balanced. The method by which the tiny seed-pearls are built up into quite important and striking ornaments is decidedly ingenious. The shape of an ornament is cut out of mother-o'-pearl and carved, pierced, and fretted so as to form a light skeleton frame. In this numerous tiny holes are drilled. The seed-pearls, and sometimes rough or slightly imperfect larger ones, are strung on white horse-hair, which is fastened as required through the holes. These ornaments were fashionable during the first fifty years of the nineteenth century, and, after fifty years of comparative neglect, have again risen in our estimation, and received the "flattery" of being imitated. The modern

Contemporary with this fine seed-pearl work, tiny white and coloured beads were worked into delightfully quaint ornaments, of which necklets and pursebags were the most usual. The necklets generally consist of three or five rectangular panels of white or turquoise beads with a design of flowers or butterflies in the middle connected by looped chains of beads, either plain strung or arranged so as to resemble a string of tiny florets. These necklets were made on a loom which, though of the simplest construction, served its purpose admirably. The warp threads were stretched across a framework, and kept at the right distance apart by nicks in the wood. The beads were strung in the order required on a length of cotton threaded through a fine needle. This was passed under the warp threads, and a bead was pressed up between each two threads, so that the cotton, when it was passed back again through the beads, caught the warp (the lengthways thread) between those running crossways. The result was a firm, even surface, which was exactly the same on both sides. Unfortunately, most of these necklaces are in a very fragile condition, as they are worked on cotton, which has often given way in places. If it is only the crossways threads that have perished, it does not matter very much, as they can be repaired with comparative ease; but it is the longways threads that get the most strain, and when these give way they are exceedingly difficult to replace. The smaller the beads the softer and prettier the effect; but with the very tiny beads it is almost impossible to effect a repair if any of the beads are lost, as they are not made of such a small size now.

The shapes and clasps of these necklaces and bracelets are mostly of gilt metal. Generally they are not of much interest, as they are usually stamped

ones appear to be much coarser in execution than good old specimens, and the large pearls in them are generally imitation. Buyers of antique pieces should examine them carefully to see that the horse-hair is in good condition; a few strands broken can be easily repaired, but there is an insidious kind of rot that attacks the hair which necessitates the remounting of the whole thing. This can, of course, be done with success, but in addition to being a somewhat expensive proceeding, it detracts from the interest of the piece. Besides the intricacy and beauty of design in really fine pieces, one notices the care with which the pearls are graded. They are either even in size or shaded off in gradually diminishing proportions, according to the requirements of the design. Many pieces recall lace in their lightness and delicacy, but actual lace patterns do not appear to have been copied.

^{*} John Greene's orders to his Venetian correspondent include several for "pearle." On September 17th, 1669, he orders "20 bundells of fine good pearle, 10 bundells of fine midle pearle, 10 bundells of fine small seed pearle."—Sloane MS. 857, Papers relating to the Glass-sellers.



GROUP OF BEAD-WORK TRINKETS

NECKLET, EARLY NINETEENTH CENTURY LOOM-WORK BLUE AND WHITE CHAIN, c. 1840 BLUE BRACELET, WITH LYRE AND ROSE BRACELET OF GOLD-COLOURED SILK AND CUT RUBY-COLOURED BEADS, EARLY NINETEENTH CENTURY LOOM-WORK ALL ENGLISH



SEED-PEARL WORK STRUNG ON HORSE-HAIR AND MOUNTED ON MOTHER-0'-PEARL EARLY NINETEENTH CENTURY



LOOM-WORK NECK-CHAIN OF COLOURED BEADS STRUNG ON COTTON ENGLISH EARLY NINETEENTH CENTURY



BLUE SILK PURSE WITH STEEL BEADS

MIDDLE OF NINETEENTH CENTURY



NECKLET OF FINE BEADS

EARLY NINETEENTH CENTURY

The Connoisseur

in rather dull patterns, imitating the granulated goldwork in vogue at the time they were made.

The coloured bead-bags were exceedingly popular during the early part of the nineteenth century. They were mounted as "Ridicules," or purse-bags, sometimes with pinchbeck, silver or base metal snaps, or closed with a draw-string. The most usual and prettiest designs consist of flowers treated in a naturalistic way. They were sometimes made on looms as described above, and sometimes knitted. The two methods can easily be distinguished by the fact that loomed work is exactly the same on both sides, while in knitted work the pattern appears only on the one side. Many of these bags are of continental make. The beads are generally small and the work close and fine; they continued in vogue down to about 1850, but the earlier ones are generally of superior design and workmanship.

The most plentiful kind of bead-work is that ornamented with steel beads, and a great number of the pieces are purses. The next most usual things thus ornamented are chatelaines. When the steel beads are combined with tiny Wedgwood plaques the effect is very delightful, the hard glitter reflected from the thousand points of light on the brilliant steel contrasts admirably with the soft colour and delicate egg-shell surface of the jasper. The intricacy of some of the patterns is really marvellous, especially those of the fringed ends to some of the silken purses, which have almost the effect of silver lace, so fine are the beads and delicate the mesh. The larger beads do not give nearly so fairy-like an effect, and when, as is

often the case with later pieces, they are combined with silk of a coarse dye, the result is somewhat garish.

A decidedly uncommon piece, which unfortunately did not show well in the photograph, is a watch-guard of steel beads, with the name of the maker and a small geometric pattern worked on it in gilt beads. This was made on the loom, and is, I think, earlier than most steel bead-work.

With both coloured and steel bead-work, as with the seed-pearl work, it is important that it should be in good condition; mending, except in the most skilled hands, is generally very obvious, while tiny holes increase in a wonderful way with handling. Where there is a choice, silk or linen stringing should always be chosen in preference to cotton. Attention should be given to clasps and snaps, as it is important that they should be those attached to the piece at its first making. Modern barrel snaps are often found replacing the old ones, particularly on necklaces from which the old broad pinchbeck mounts had a tendency to break away.

They make a fascinating little collection, these dainty trifles. Though their period lies so short a way behind us in point of time, a wide gulf seems to separate us from the careful workers at whose delicacy of handling and precision we wonder. They make us realise that the world has moved on; but changes are not always improvements, and we cannot but regret that so little of the spirit of these patient workers of a bygone day has descended to their present-day representatives.



BAG OF WHITE BEADS WITH COLOURED FLORAL DESIGN KNITTED FRENCH EARLY NINETEENTH CENTURY



OFFICER OF THE 92ND (HIGHLAND) REGIMENT OF FOOT BY L. MANSION AND ESCHAUZIER







The Evolution of the Shoe

THE shoe, from the rude sandal of early times to the gorgeously-heeled shoes of that King of France who directed Vandermeulen to depict on the heels of his footwear scenes of Rhenish victories, is a wide step, and full of unique interest to connoisseurs and collectors. In considering the evolution of the shoe, it must be admitted that the durability of skins has rescued the shoe from oblivion. In the catacombs there have been found shoes or footwear which, in some instances, have survived the bones of those who wore them. Shoes, too, have played, and still play among various peoples of the East, a significant part in religious and social observances. To turn to an early record, God spoke to Moses out of the burning bush: Draw not nigh hither; put off thy shoes from off thy feet, for the place whereon thou standest is holy ground. The removal of shoes was, and still is, indicative of respect in the East. Except for the laurel wreath, head-covering did not occupy prominent attention with the Greeks. The foot, however, held

By Claude V. White

their imagination in no small sway, but truth and mythology being so intermingled in the early records of Greece, it is difficult to refer to actual happenings. The works of their poets and dramatists, however, form a fount of unique information with regard to the shoe, or its equivalent. The Greeks, indeed, during their advancement of the arts, paid great heed to the foot. The principal hero of the *Iliad*, the handsomest and bravest of all the Greeks, the swift-footed *Achilles*, had a vulnerable heel which *Paris* pierced with an arrow; while *Mercury* was, by virtue of his winged feet, made messenger of the gods. *Perseus* obtained fame through his winged sandals.

Our babes of the twentieth century recall the story of the voyage of the Argonauts, where Kingsley retold the ancient tale of how Jason lost one of his sandals in the flood of Anauros, and later fulfilled the oracle in Delphi which said a man wearing one sandal would take the kingdom of Pelias. Then again, the Greeks loved Theseus, whose father, Ægeus, King of Athens,



SHOES WORN IN THE REIGN OF ELIZABETH

placed his sword and golden sandals beneath a large rock, and lovers of the classics know what the sword and golden shees won for Theseus. Turning from mythology, one met with Pythagoras, who directed his disciples to have their shoes made from the bark of trees. Sophocles, the celebrated tragic poet, recorded in his most famous drama the terrible débâcle of Ædipus, so called, and so cursed, it would appear, by his feet being swollen together. A dramatist of our day introduced in his Ghosts the limping Engstrand, who wore a clump of wood under the sole of his boot. Ovid, in his Art of Love, advised: Nor should an illshaped foot be ever bare. Shakespeare, in King John (Act II., Scene 1), made reference to the shoes of Hercules: As great Alcides' shoes upon an ass. Old poets made frequent allusion to the shoes of Hercules, and an expression common to the mouths of scholars was Ex pede Herculem. From the Greek classics, attention was drawn to the New Testament. John the Baptist ran crying in the wilderness: There cometh One mightier than I, after me, the latchet of whose shoes I am not worthy to stoop down and unloose. The Romans were the first to introduce shoes adorned with ivory and precious stones.

Shakespeare, it appeared, did not hold the shoemaker in high esteem, for he made Malvolio say: "Do you make an alehouse of my lady's house, that ye squeek out your cozier's catches." A cozier was a botcher, a cobbler. Dickens, in his Tale of Two Citiés, gave us a singing cobbler. But happiness did not always emanate from the art of the shoemaker. In Two Gentlemen of Verona occurred the line: "Nay, give me not the boots." This referred to boots which were instruments of torture. They were made of iron, in which the leg was placed, and wedges were driven between the leg and the iron with a hammer. These boots were chiefly used in Scotland, and their latest application was against the Covenanters in the reign of Charles II. Sir Walter Scott described the torture in his Old Mortality. During the horrors of the Inquisition the boot and shoe played a terrible part as a means of torture. It might not be out of place to mention here that, according to St. George Mivart, in Essays and Criticisms, Jacobinism, "in one day ten thousand persons were deprived of their shoes in a single city" by Government requisition. The ancient people of China had made their womenfolk wear for centuries shoes so small that they entailed great suffering until the feet had been permanently deformed to fit the small compass of the shoes.

The world of children possessed its *Cinderella*, *Puss in Boots*, *Goody-Two-Shoes*, and the game of *Hunt the Slipper*. There was also the old custom of throwing the slipper after a bride and bridegroom.

A pair of bride's shoes of the eighteenth century had a heart designed beneath each sole. The names given to two particular types of shoes are still extant. Shakespeare, in Romeo and Juliet: "Why, there is my pump well flowered." The ribbons on the pumps were formed into ornamental shapes, as flowers in the days of Elizabeth. Again, in Cymbeline: "My clouted brogues from off my feet." The brogue was, and still is, a shoe for country wear, strengthened with clouted nails. Chopines, or cropines (cropine, from the Italian croppini, was a high clog worn outside the shoe), of the seventeenth century, like the absurdly long-pointed shoes of about the middle of the fifteenth century, were of Eastern origin. Both these kinds of footwear were introduced purely on utilitarian grounds, but the short women who wished to look tall, and the dandy who desired to look singular, made the chopine and pointed shoe ridiculous. Early in the seventeenth century chopines were worn by the ladies of Venice, and eventually found their way to France, and then to England, where, happily, they were used to only a small extent. Coryat, in his Crudities, stated that some of the chopines were "half-a-yard high." This statement was supported by the line in Hamlet (Act II., Scene 2): By-'r-lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Though it had been stated that until the nineteenth century shoes were not made "rights" and "lefts," it was not correct, for in Two Gentlemen of Verona (Act II., Scene 3) Launce said: This shoe is my father; no, this left shoe is my father. In King John occurred the lines: Standing on slippers, which his nimble haste had falsely thrust upon contrary feet. It was not until 1633 that shoes of the present shape came into vogue, while the buckle was introduced about 1668. Henry VIII. was renowned for his square shoulders and his broad-toed shoes, while Wellington and Blucher have each given their names to particular kinds of boots. As to the part shoes have taken in the idiosyncrasies of mankind, it was said of Lamartine, the French historian, that on occasions he would make a tour of the boot-shops, ordering absurd quantities of shoes and boots-orders which, for the happiness of the Lamartine menage, were countermanded.

The Shoe, from the Conqueror to Queen Victoria.

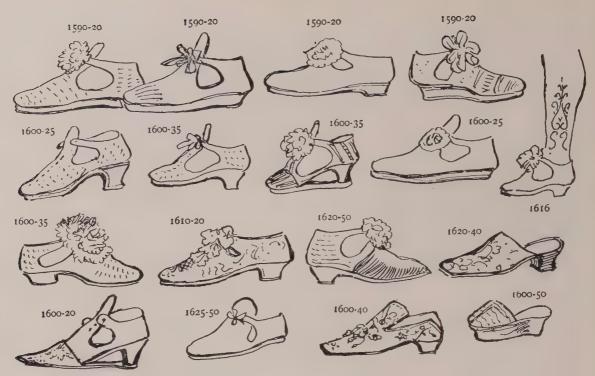
EARLY ENGLISH.

William I.—Leather thongs crossed on the legs, and shoes of soft leather, fitting naturally to the foot. William II.—Shoes same as previous reign, except



VARIOUS BROAD-TOED LEATHER SHOES OF EARLY SIXTEENTH CENTURY DATE By permission of Messrs. Methnen & Co., Ltd.

The Connoisseur



SHAPES OF SHOES, 1590-1650

in rare cases when they were made with long, narrow toes, which were stuffed with moss or wool. Henry I.-Shoes of soft leather and cloth. The latter were embroidered. Stephen.—Several varieties of boots and shoes made of leather or cloth, and sometimes with woollen soles. Boots sometimes high, are rolled over at the tops, showing coloured lining. Henry II.-The age of the jewelled glove. High boots in common use. Richard I.—Traces of Orientalism in the garments. Elaborately embroidered shoes to shape of foot. John.—Shoes strapped over instep, tied with thongs, and fitting like a slipper. Females' shoes elaborately embroidered. Henry III.—Shoes with long points, fastened by strap in front, or laced at the sides. The peasants from William I. to Henry III. wore rudely made shoes of coarse leather.

MIDDLE AGES.

Edward I.—Shoes peaked, long toes, and laced outside. Edward II.—Boots and shoes longer at the toes, and in some cases buttoned at the sides. Edward III.—Shoes buttoned in front. Females' shoes not long toes, but fitted well to the foot. Richard II.—Pointed shoes of great length, sometimes six or seven inches beyond the toes, made of many different materials, and sewn with pearls on cloth or velvet, or stamped with gold on leather. A law was passed in this reign forbidding the use of shoes with too exaggerated points. Henry IV.—Shoes still long and pointed. Henry V.—Hose with

differently coloured legs, and shoes of colours to match hose. Henry VI.—Females wore long peaked shoes, and wooden clogs out of doors. Edward IV.—Shapeless leather shoes, but in some cases split at the sides, with peak before and behind. Edward V. and Richard III.—Blunt shoes come into fashion, and the death of the long-peaked shoe. Women follow example of men.

TUDOR AND STUART.

Henry VII. and Henry VIII.—Broad-toed shoes of leather, cloth or velvet, artistically worked. The age of "blistered" clothes and shoes. Shoes were slashed and puffed with silk, and decorated by precious stones. Edward VI.—Sir Thomas Gresham gave a pair of silk stockings to Edward VI. Shoes not slashed so much, but still broad-toed. Mary.— Shoes more to shape of foot. Half-boots turned over. Elizabeth.—A rose made of ribbon sometimes decorated the shoes. Shoes with high corked soles were called moyles. Beaux retained the square-toed shoes. Chopines in use. Shoes of leather and velvet stitched with silk, embroidered with gold or stamped, sometimes laced with coloured silk laces, and sometimes slashed. To wit, Hamlet (Act III., Scene 2): Provincial (Provence) roses on my razed shoes ("razed" meant "cut"). Finely-made roses were common decorations of the players in Shakespeare's time. Venetian shoes were imported. All's Well that Ends Well: Mend the ruff and sing. The top of the loose boot



SHOES OF QUEEN ELIZABETH

[By permission of Messrs. Methuen & Co., Ltd.

No. I.—A shoe, for the left foot, of an extremely handsome pair of white satin shoes, beautifully embroidered with silk and metal wire, the colours being æsthetic green, blue, pink, and yellow.

No. II.—Right shoe of a pair, also once belonging to Queen Elizabeth. These are of ribbed salmon-coloured silk, embroidered in silver and crimson; the toes are square and blocked, and are about $2\frac{1}{4}$ inches wide.

No. III.—One of a pair of shoes, once in the possession of Lady Cotton, of Conington, Cambs., who had been in the service of their owner, the Princess Elizabeth, the daughter of James I. They are of red cloth, embroidered with silver, and have black heels.

The Connoisseur



SHOE SHAPES

CHARLES I. TO 1700

NOS. I, 2, 3, 4, 5, 6, 7, 8, AND 23, CHARLES I. NOS. 9, IO, II, I2, I3, I4, I5, I6, I7, 25, CHARLES II. NOS. 18, I9, 20, 21, 22, 24, 26, 27, 28, JAMES II. AND WILLIAM AND MARY

which turned over was called a ruff or ruffle. Ben Jonson's Every Man out of his own Humour: One of the rowells catch'd hold of my boot. James I.—Men used tall boots for walking instead of shoes. A street cry was: "Brooms, brooms for old shoes." Ladies' shoes decked with ribbons and roses. High-heeled shoes worn by men. Charles I.—The age of elegance. Falling boot-tops in all manner of ways, lined with silk or lace. "Boote hose" was an item on the washing bill. Shoe-roses were very expensive. The Cromwells.—The age of retrogression. Big boots and wider at the tops. Neat roses on women's shoes. Charles II. - The age of the ribbon. Pepys mentioned that he wore buckles on his shoes. James II.—Short reign. William and Mary.—High-heeled shoes. Red heels worn with the tongue showing above the instep. Anne.—Red-heeled shoes more prominent. Green lace and blue heels also worn.

HANOVERIAN.

George I.—Large buckles on shoes. George II.—Red heels. Ladies wore high-heeled shoes, pointed toes with buckle and strap. Hogarth's pictures afforded a valuable record of the clothes and shoes worn during this period. George III.—Long reign, with many changes. Buckled shoes. Sudden exit of high-heeled shoes. Low shoes come in. George IV.—Charles Fox wore red heels on his shoes. George IV. invented a shoe buckle, one inch long and five inches broad. Beau Brummel, the famous fashion leader, wore Hessian boots, or top-boots and buckskins. William IV. boots and shoes of men were square, and the toes long and narrow. On the shoes was a

The Evolution of the Shoe

bow or buckle. Spats were in use. Ladies wore low sandal type of shoe, square toes with tiny rosette. A tassel was sometimes worn on the top of the boot. Victoria.—Long reign, with many varieties of shoes and boots. Ladies' shoes continued to be of the same sandalled character. In 1870 came the round-toed shoes with bows. This year saw the high-shaped heel, which is still extant. Boots of kid, white satin, or coloured silks. Men wore short Wellington boots to the 'sixties. Spats in use throughout the reign.

In collecting facts and interesting data, the writer

of this article begs to offer his acknowledgment and gratitude for the assistance afforded by the careful research of the authors of the following works: Historic Gloves and Shoes, by W. F. Redfern (Messrs. Methuen & Co.); Dress Design, by Talbot Hughes (John Hogg), whose remarkable collection of historical costumes has been presented to the Victoria and Albert Museum, through the generosity of the directors of Messrs. Harrods, as a gift to the nation; and the illustrated work, in four volumes, English Costume, by Dion Clayton Calthrop (Messrs. A. & C. Black).



SHOES FROM THE FOURTEENTH CENTURY TO THE NINETEENTH CENTURY

NO. I. 14TH CENTURY. ,, 2. 15TH ,, ,, 3. 15TH ,, ,, 4. LATE 16TH CENTURY. NO. 5. 1580-1610. ,, 6. 1605-1640. ,, 7. 1605-1625.	,, II. ,, I2. ,, I3. ,, I4. ,, I5. ,, I6.	1610–1640. 1590–1620, 1605–1630, 1675–1695, 1670–1690, 1680–1700, 1690–1720, 1680–1700.	,, 2I. ,, 22. ,, 23. ,, 24. ,, 25. ,, 26. ,, 27.	1700–1760, 1740–1780, 1745–1780, 1770–1800, 1730–1760, 1700–1780, 1830–1860, 1780–1800,
,, 6. 1030–1025. ,, 9. 1550–1600.		1700-1750. 1 7 00-1780.	, 23. ,, 29.	1840–1870.

The illustrations on pages 173, 176 and 178 are from "Dress Design," by Talbot Hughes. (John Hogg.)



MONKEY



LACQUERED DEMON



DANCING FIGURE



CARVED IVORY FIGURE



PAINTED WOOD FIGURE



GROTESQUE LION



HEN



TWO HIDA NETSUKE COCK

SOME TYPICAL NETSUKE



Some Information about Japanese Netsuke By the Rev. L. B. Cholmondeley, Hon. Chaplain British Embassy, Tokio

Few things are more fascinating to collect -one might even say, more worthy of collectingthan the netsuke of Japan, and for various reasons. First, they are peculiarly Japanese, and one cannot be a serious collector of netsuke without learning much about Japan. Secondly, their value may be estimated from so many different points of view, such as age, signatures, the subject, the material, the workmanship. They almost defy valuation, for a netsuke from one point of view may be valuable, and from another almost valueless. Thirdly, they are delightfully small, and can be put about on little tables, on the mantelpiece, on brackets, taken up at any time, handled, admired and discoursed on. Some people have hundreds shut away in drawers, but take pleasure in varying those which they put about their room. I may say that I myself, in this year 1914, which some of us know to be the year of the Tiger in Japan, have given a prominent place on my writing-table to a little tiger, quite an old netsuke, carved with much skill from a bit of stag's horn, of no value in the eyes of those who worship ivory and signatures, but precious to one who appreciates the undoubted skill of the carver.

But it may be there are some unenlightened readers of The Connoisseur who are already asking, "What is a netsuke?" It is a knob with a hole bored through it, through which is passed the little cord attached to the tobacco pouches, or to the pipeholder, to the seal cases or the little medicine cases that it was the fashion of the Japanese to carry at their side, and this knob or netsuke was passed under the waistband to secure them in their place. Before they adopted Western ways and Western costume, the Japanese gentlemen thought a great deal of these little appurtenances. The lacquer *inro*, or medicine

cases, for instance, were many of them wondrously wrought, and are much sought after as curios. In former days, too, carvers bestowed infinite pains and ingenuity in fastening these little knobs. In fact, though netsuke are not by any means confined to wood and ivory, netsuke carving was one of the recognised branches of Japanese art. It will be understood, of course, that the tobacco pouch, certainly, was carried about by men of all classes, and to-day, among the lower orders, the pouches with their netsuke are as commonly worn as ever. That is why there is still an infinite number of netsuke of a kind. But, owing to the discarding of Japanese dress by the more fashionable members of society, and the complete disuse of the inro, and from the fact that, in these hurrying days, patience bestowed on art handiwork, for sheer love of it, must throw you out of the race, the skilled carver of true netsuke practically no longer exists. I am quite aware that most delicate carvings, especially in ivory, and purporting to be netsuke, inasmuch as the little holes for the cords are duly drilled in them, are still turned out; but these, however exquisite they may be, have no interest for collectors of the real article, for they are only made to the order of, or to attract, the foreign purchaser. Moreover, the Japanese, fully aware that netsuke are being sought after, will contrive to give modern netsuke the look of old ones, and do not scruple to affix to them the names of famous carvers.

Some hints may thus be acceptable as to how we may test the genuineness of a netsuke. First, it is important to remember what a netsuke was for, that it had to pass under the sash or waistband. Look at your netsuke then, and ask whether it could do this without risk of chipping or catching; and this test will put a large number of the delicately carved ones



MAN AND JAR



LACQUERED FIGURE



BOY WITH MASK



FROG



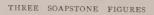
CAT



CHICKEN COMING OUT OF SHELL









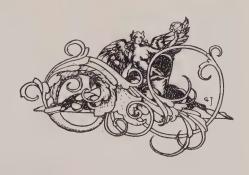
Some Information about Japanese Netsuke

out of the field. Again, look at the holes and the position they occupy. False netsuke are almost always holed underneath; so, too, are many of the genuine ones-that is, of course, when they are flatbottomed. But you can generally see that the holes in a genuine netsuke are seriously intended, and they sometimes come in strange places, and in some cases even spoil the appearance of a netsuke when seen detached from its cord, for the carver naturally took into account how a netsuke would look when worn and not when placed on a bracket in the drawingroom. Now, some netsuke were of such excellent workmanship that they were only worn on state occasions; but the genuineness of the greater number of those carved in wood may be proved by their having become rubbed in the wearing. That they would become so the true netsuke artist also took into account, and so carved them that the more delicate features were protected, or that the wearing of them might tend for a time rather to enhance than to detract from their appearance. But where a netsuke has been greatly worn away, I must confess myself to having an affection for those polished little wood shapes, once gems of carving. I look on them with a Hans Andersen's eyes, and think of the strange life-stories they could tell. It would take up too much space to deal with signatures and their forgeries. It must be sufficient to say that there are hundreds of netsuke without signatures that are of more value than netsuke which have them; that signatures on inserted plates are greatly to be mistrusted; while signatures which have become faint through wearing are naturally an almost certain proof of genuineness.

There is a large class of pale, pasty productions, professing to be netsuke, to be found in London and other towns. Where they originate, and who cares to buy them, I do not know. I pass over them

as not worthy of notice. But there are horn and bone netsuke, which hail from Japan, often of considerable merit, though they have no signatures, which no one need be ashamed of possessing.

I have said that netsuke are endless in variety, so every one may consult his fancy in collecting them. Some may find it interesting to make a collection of animals, or, among animals, to make a speciality of frogs or monkeys. Perhaps the commonest animal subject treated by carvers is the grotesque Japanese lion. Very often the lion has one of its front paws on a ball, and a trick of the carver is often to put a little pill into its mouth. A rare animal subject is the cat; rarest of all, perhaps, the elephant; and, owing to strange superstitions attaching to it, a "fox" netsuke is, I believe, a thing not to be found. Collectors of animals should also be made aware of the Hida netsuke. Hida is a mountainous province in Japan famous for its cedars and pines; and the Hida netsuke are always of these woods, cut with bold freehand strokes. Some are wholly red, others so cut as to bring the red and white of the wood into effective contrast. Their commonest subjects are cocks and hens, rabbits, rats, and monkeys. Then there are the Nara netsuke, also carved in soft wood, but the better of them in hard box. These are always grotesque little figures, and painted—the cheaper of them very crudely. A little figure of polished boxwood, delicately carved and with coloured embroidery, is a high-class Nara netsuke. It may bear the signature of Yosan, who was the most famous Nara carver; but a genuine Yosan is a treasure. Pigments are very seldom used on other netsuke; but I must except the lacquered netsuke, which belong to a back period, and are worth securing. I have also seen one or two china bivalve netsuke, one, I think, of Satsuma ware, and elaborately painted, and such netsuke would be valuable as rare specimens.





[The Editor invites the assistance of readers of The Connoisseur who may be able to impart the information required by Correspondents.]

LOST STATUE OF DIOMEDES, BY SERGEL (No. 128).
DEAR SIR,—In 1775 one Lord Talbot bought in

Rome a statue of Diomedes from the Swedish sculptor, J. T. Sergel (1740-1814), a forerunner of Canova and Thorvaldsen. The statue was of marble, about life-size, and represented Diomedes carrying away the image of Pallas from Troy. Its general appearance is known by a cast in the Royal Academy of Stockholm, from which the illustration is taken. The cast is signed, "T. Sergell Svecus fecit Romæ 1774." Nothing is known about the statue by the present members of the Talbot families, and it did not figure at the sale at Christie's in 1857. The undersigned would be much obliged for any information about the matter, either directly (address National Museum, Stockholm) or through this magazine.

H. Brising.

UNIDENTIFIED PAINTING (No. 129).

DEAR SIR,—One of our subscribers to The Connoisseur possesses the painting of which I enclose herewith a photo, but does not know the painter's name, so he will

esteem it a great favour if you will kindly give a reproduction of this unidentified painting in the next

number of your fine art journal. By bringing it under notice of the many admirers of The Connoisseur will very probably be the only way to discover the master's name. With many thanks for your esteemed help,

I remain,
Yours faithfully,
JACS. G. ROBBERS
(Amsterdam).

COPY OF GUIDO RENI'S "AURORA" (No. 130).

DEAR SIR,—I shall be grateful if any of your readers can assist me in ascertaining the name of the painter of the picture of which I enclose a copy. The canvas measures 94 in. by 45 in. It is apparently a copy of Guido Reni's Aurora, and is most beautifully executed. It came into my possession from an old abbey.

Yours faithfully, W. H. GRANT.

UNIDENTIFIED PORTRAIT (No. 131).

DEAR SIR,—Will you kindly reproduce the enclosed photograph in The Connoisseur? The picture is painted on an oak panel, and is about



(128) STATUE OF DIOMEDES



A WONDERFUL "PIGEON'S BLOOD" VASE Height, $12\frac{5}{8}$ ins. In the possession of Mr. T. J. Larkin





Notes and Queries



(129) UNIDENTIFIED PAINTING

3 ft. 6 in. by 2 ft. 6 in. I should be very glad if any of your readers could identify same, and suggest its probable worth. Thanking you in anticipation,

Yours truly, W. J. CAMIES.

UNIDENTIFIED PAINTING (No. 132).

DEAR SIR,—As I buy and read your magazine with much interest, and noticing many interesting items

regarding art, I am sending this newspaper picture, together with a photograph of a picture I purchased at auction. It may be that the matter may prove of interest to you, but the basis of my sending it to you in this way is to secure any further information I can regarding this picture. While it would be important to me to prove it to be a real Bellini, I am equally as anxious to prove it the opposite, if it is not real.



(130) COPY OF GUIDO RENI'S "AURORA"

The Connoisseur



(131) UNIDENTIFIED PORTRAIT

You must have a fund of information in all directions in your library and from your own experience. I would be very glad to hear from you in regard to this matter.

Yours very truly,

ALEXANDER H. REVELL

(Chicago, U.S.A.).

UNIDENTIFIED PORTRAIT (No. 133).

DEAR SIR,—I enclose a photo of my picture, together with description—a genuine seventeenth-century portrait, the costume being identical with that worn by the Duke of Monmouth in his picture in the National Portrait Gallery, the pose of figure being the same. This costume is a fancy one, a

Roman dress, much patronised by the bloods of King James's Court. The position of visor indicates the subject to be a man of rank—an earl. Name of subject wanted.

Yours truly,

T. B. MALING GRAY.

Unidentified Portrait (No. 134).

Dear Sir,—As a regular subscriber for some years to your magazine, might I ask if you would reproduce the enclosed photo in one of your issues, with a view to ascertaining by whom the original was painted, and whose portrait it is. I am inclined to think it is an early painting of "Watts."

Yours faithfully, SYDNEY PYTT.





The Connoisseur

UNIDENTIFIED PAINT-ING (No. 135).

DEAR SIR,—I enclose a photo of a large painting, some 7 ft. by 8 ft., which has been in my possession for more than thirty years, and was formerly, in 1837, the property of Mr. Mangles, of the Circus, Bath, and was said to have been painted from thirty to forty years prior to that date. The following notes relative to the painting are extracted from a letter of Mr. Mangles, dated June 28th, 1837: "The subject is New Lock on the Thames between Henleyford, the seat of Sir Wm. Clayton, and Medmenham Abbey. The portraits are Mr. and Mrs. Middleditch (the monuments to the former will be found in



(134)UNIDENTIFIED PORTRAIT

the Abbey Church), and Mr. Harrop, the father of Mrs. Middleditch. The fourth portrait is of Mr. Camden, who painted the landscape. The portraits are by an eminent artist, whose name I do not recollect." At present the painting is on loan to the Victoria Art Gallery, Bath, but so far all efforts to discover the name of the painter have failed, and I am anxious to know if you or any of your readers can kindly enlighten me on this point.

Yours faithfully, I. IRELAND BOWES.

Unidentified Por-TRAIT (No. 136). SIR,-I have been advised to apply to you for your opinion as to

the enclosed photo of

an oil painting, my



UNIDENTIFIED PAINTING

Notes and Queries

property. It is unidentified, and I should be glad to know whom it represents, and also the artist's name. No clue to it on picture or frame, but I believe it is of the time of King James, and my ancestor believed it to be a portrait of a Duke of Marlborough. The picture is 22 in. across, 26 in. in length, without frame, which is $3\frac{3}{4}$ in. wide, all in excellent state of preservation.

Yours faithfully, Wood, B.

Unidentified Portrait (No. 137).

DEAR SIR, -I herewith beg to enclose for your inspection a photograph of a Raeburn I bought in Vienna, where it was sent about fifty years ago, as far as I can trace. It is a typical Raeburn, broad brush, very fleshy colours, transparent eyes, etc. Thick paint appears mostly on the tie, otherwise it is a very broad brush. I shall be glad to know whether you have heard anything about this picture. Thanking you in anticipation for your kind reply,

I remain,
Yours faithfully,
H. O. BRANDT.

DEAR SIR,—I think the Unidentified Painting,



(136) UNIDENTIFIED PORTRAIT



(137) UNIDENTIFIED PORTRAIT

No. 112, in NOTES AND QUERIES, is J. B. Isabey.

Yours truly,
S. Fannere
(Barcelona).

UNIDENTIFIED PORTRAIT (No. 90) IN ISSUE FOR FEB., 1914, PAGE 93.

DEAR SIR,-I should very much like to know if Mr. Josh. Howard has discovered the name of the lady represented. From a curious resemblance to Mrs. Nicholas Ashton, who once owned Hefforston Grange, Cheshire, I think she must be a relation of the Ashtons. There is a portrait of Mrs. Nicholas Ashton, by Wright of Derby, in the Fitzwilliam Gallery, Cambridge. Is the costume of the lady in the unidentified portrait of the Queen Anne or William III. period?

Hefforston (or Hefferston) Grange was sold by the Ashtons many years ago, and changed hands again in 1912.

Nicholas Ashton (1742-1833) owned Hefferston Grange through marriage with Mary Philpot, a descendant of Matthew Henry, the Bible commentator.

Yours truly,
Geo. Jeffery.



DIANA VERNON BY SIR JOHN EVERETT MILLAIS, P.R.A.

In the National Gallery, Melbourne Acquired by the Felton Bequest



THE publication of the accompanying photograph of communion plate in The Connoisseur should

Seventeenthcentury Communion Plate prove of interest to its numerous readers. The jugs are of silver with gold bands beaten on to the body, and were given by various members of the Holt family to Standish

(near Wigan) Church, and are worth £10,000. The inscription on the jugs runs thus: — "Alexander Holt, Esquire, citizen and goldsmith of London, gave these two flagons of silver to the Parish of Standish, where he was born, for the service of God and the use of the parishioners at the celebration of the Holy Communion. Anno Domini 1657."

Any traveller in the present day who may chance to wander down Charles Street, Berkeley Square, will pass a public-house bearing the sign of "The Running Footman." Round the side of the house, in "Hay's Mews," is a projecting window, on one of the panels

of which is the painted sign, below which is written, "I am the only running footman."

It would appear that in the "good old days," before railways or stage-coaches were used as common modes of conveyance, "my lord" and "the squire" journeyed from town house to country mansion in his own family coach, drawn by four sturdy horses, fidden by two "post-boys" (so named whatever age they might have attained). In front of all, to give warning of his master's approach, ran his footman, dressed in his master's livery. In those days coach travelling would not exceed five to six miles an hour, so that a good man would have no difficulty in keeping pace with the equipage. The roads were in very bad order, the footman being often required to give a hand and help the coach out of the ruts and quicksands that beset the traveller on every hand. The dress of one of these runners is thus described :--"A light black cap, a jockey coat, white linen trousers, or a mere linen shirt coming to the knees, with a pole six or seven feet long." It was my good fortune in hunting through a curio shop to light upon one of



COMMUNION PLATE AT STANDISH CHURCH, WIGAN

these poles. At the top is a small knob which unscrews. The end of the pole is hollowed out, and contains a small glass that would hold just a "nip" of some spirit with which the footman could refresh himself. The top of the knob is lined with cork; at the lower end of the hollow cavity is a spring, so that when the glass is placed in the receptacle and the top screwed firmly on, there is no fear of the liquid escaping.

As the roadways of the country improved, the "family coach" and the "running footman" would pass out of use and soon be forgotten. Doubtless the word "footman" takes its origin from servants who ran on foot. The constant running was a great strain upon the heart, and generally materially shortened the lives of the runners.

I have named "Hay's Mews." The word "mews." again recalls the past. In the days of hawking the birds at "mewing" or moulting time were kept over the stables, such places being called "mews." The hawks have passed away, and the word "mews" has got corrupted from its original meaning. — MABERLY PHILLIPS, F.S.A.

A Group of Old Salt-glaze

WITHIN the last year or two those who have studied the changing fortunes of the ceramic world have seen the rise of old

Staffordshire salt-glaze to a position scarcely inferior to that of Chelsea or Bow. It is the most sought after of all our English earthenwares, a recent critic has said, and this increased valuation is something more than a mood of virtuosity, or one of those freaks of taste for which it is hard to account. For an earthenware so aristocratic as this, so intimately beautiful, so strikingly original in design, is entitled to take a place beside the rarer porcelains, and is, on the whole, far worthier of collection than many of the secondary chinas which have been objects of worship hitherto, and commanded enormous prices at sales in the past. Better still, the percentage of pieces that can still be picked up is larger than that of the costlier porcelains. Nothing could be more fascinating in our cabinets than these whimsically beautiful salt-glaze potteries; one cherishes them with an emotion in which affection and friendship combine, and of the many classes of Staffordshire production, none hold the collector with a surer grasp than the



RUNNING FOOTMAN'S POLE



lovely lit tle pieces for the tea service, the quaint zoologi-

cal tea-pots, the tea-poys, the caddies, the delicate cream ewers, and the pierced and incised plates and sweetmeat dishes.

This exquisite stoneware was produced between the years 1690 and 1780, and was

strangely destined to be overtaken and nearly extinguished by the great Josiah Wedgwood with his lead-glazed Queen's The drabs and greys and dull whites of salt-glaze were temporarily thrust aside by Wedgwood's more vividly coloured and printed productions, yet hardly a sale passes to-day that does not testify saltglaze has come into its own once more. It seems impossible that a mere union of grey clay and ground flint, with the assistance of common calcined salt, could give us these hard yet fragile forms in their inimitable half-gloss; yet does not something beyond calculation lie in the crudity of all raw material, and sleep until the right hand touches it, as Michelangelo's angel slept in the rock? How popular these wares were in their own day we gather from an old note of Shaw's, which

tells us they "sold readily the very day of drawing the oven." As the potter's moulds improved, and the grinding and proportions of the materials of the body were better understood, the pieces approached a technical perfection which was at its highest between the years 1740 and 1760. A tiny tea-pot of this period recently changed hands at £,70. Alas! however, with very few exceptions, as far as the salt-glaze potters themselves are concerned, we cannot definitely attribute this or that dainty piece to one or the other craftsman. We have a handful of names-Baddeley, Shelton, Johnson, Turner, Bankes, and the sons of Aaron Wedgwood; these, and a few others, stand in uncertain parentage to the most beautiful specimens of white stoneware. They were all distinguished and all producing treasures between 1725 and 1775 in the vicinity of Burslem. But it is in the direction of teaware we have these old artists at their best.

Whimsical, bizarre, delightful, what a quaint world is here! Some of the Staffordshire designs, indeed,

almost defy us to analyse them. What a dainty hint of toy-land in the beautiful fullrigged ship with its dolphin handle! Quite unique both in form and design is the double teacaddy, or teapoy, with its Orientalinspiration and finely embossed lids. Infinite invention was displayed on all these little furnitures of the cheering herb, and one pretty theme full of tender suggestion



DOUBLE TEA-POY SALT-GLAZE STAFFORDSHIRE WARE EARLY EIGHTEENTH CENTURY

appeared in the lovers' tea-pots, or tea-pots in the shape of a heart. Eagerly hunted for also are the wonderful

little saltglaze groups and figures, mostly designed for chimney ornaments, especially those seated in what are known as high pews or settles. For one of these delicious old conversation pieces £90 was joyfully given a week or two since. No more interesting stoneware was ever produced than these little gems, the Salt-glaze potters know-

ing how to

fair Anne Luttrell became the fair widow, Mrs. Horton,

and eventually no less a personage than H.R.H. the



SALT-GLAZE TEA-POT IN THE FORM OF A SHIP

EARLY EIGHTEENTH CENTURY

invest almost everything they touched with the grace and glimmer of romance.

Our Frontispiece

REFERRING to our frontispiece, Lionel Cust, M.V.O., makes the following statements:--"At Buckingham Palace is a fine full-length portrait of Anne, Duchess of Cumberland, painted by Gainsborough. It was narrated how the

> Duchessof Cumberland. This lady seems to have exercised a powerful fascination over Gainsborough, more especially as Cumberland House, in Pall Mall, where the royal couple resided, was in the immediate vicinity of Schomberg House, where Gainsborough lived himself. It is easy, therefore, to imagine the painter

sketching the Duchess of Cumberland as she walked in the garden of Cumberland House, tall and graceful, and always most beautifully dressed, arm in arm with her chétif little husband, a foot shorter than herself, proud as a peacock of the splendid creature whom he had been lucky enough to secure for his wife. This painting is one of Gainsborough's most bewitching creations, for it is as a picture rather than as a portrait group that it attracts, the colouring being one continuous iridescent shimmer of pale colour—green, blue, yellow, and violet.

"Higher bred society looked askance at the *ménage* in Cumberland House, and on the beautiful widow who had attained to royal rank. It may be that the *salons* at Cumberland House were filled with men and women whose presence would have been displeasing to the more staid society at Buckingham House. There was a raggish side to society in those days, in which honesty and virtue were at a disadvantage, and coarseness and vice were tolerated and accepted, if not actually encouraged. The Duchess of Cumberland seems to have cared little for the censures of the court or the great families. She went her own way, kept her husband straight while he lived, which cannot have been an easy task, and during her short reign in London society suffered no breath of scandal to be connected with her name.

"The duchess's sister, Lady Elizabeth Luttrell, lived with and on her royal relations. She seems to have been one of those needy aristocratic adventuresses who are a necessity to the kind of society to be found at Carlton or Cumberland House. When the days of prosperity were over, the Duchess of Cumberland retired to the Continent, and lived in quiet seclusion, until her death at

Trieste on December 28th, 1808. Her sister, Lady Elizabeth, drifted also to the Continent, where her subsequent career appears to have shewn the easy decline of honesty and morality in a penniless and desperate woman.

"This painting belonged to George, Prince of Wales, and was at Carlton House in 1819. After the accession of George IV. it was sent by command of the King to Cumberland Lodge in Windsor Great

Park, whence it was removed to the corridor in Windsor Castle. After the accession of Edward VII. the picture was selected to hang in the private sitting-room of Her Majesty Queen Alexandra."

An interesting story is connected with this beautiful picture. The lady who sat to Millais was a very handsome

"Diana Vernon" By Sir John Everett Millais Irish girl, the Honourable Caroline Roche, sister of Lord Fermoy. The artist saw this lady riding in Rotten Row, and admired her so much that

he schemed and planned to get an introduction to her, which he did after some trouble, and then asked her to sit for him as Diana Vernon. She afterwards became Countess Fritz Hochberg. Like the portrait of Mrs. Heugh, which by the munificence of Mr. Edmund Davis is to be presented to the Luxembourg Musée, Diana Vernon is an unusually fine example of the middle period of the art of Millais. Completed in 1880, the figure is painted with much of the masterly virility and solidity that characterised the artist's work at this time. The northern landscape, in which the heroine of Scott's novel is placed, is treated with poetic feeling and great charm.

A Wonderful "Pigeon's Blood" Vase

THE vase illustrated in colour in this number is an extraordinarily fine specimen of the famous Lang-Yao (Lang factory). The factory was in being during the end of the Ming Dynasty, but upon the accession of the Emperor Kang-hi in 1661, the entire charge of it was given over to a celebrated viceroy named Lang T'ing-tso, who brought it to an amazing standard of excellence, which was main-

> tained for many years. His name has since been used invariably in connection with the products of this factory, and by it the expert distinguishes certain glazes. The most famous of these are the rubyred and the apple-green, both derived from copper silicates, and of which there are many varieties. The colour of the vase illustrated here is known as "pigeon's blood," and is a further revelation of the ceramic mastery of the Chinese



AN EARLY EIGHTEENTH-CENTURY CONVERSATION PIECE SEATED IN A HIGH PEW

SALT-GLAZE GROUP

IN THE SALE ROOM

THE collection of pictures and water-colour drawings the property of the late Mrs. Cottier, of St. James's



Terrace, Regent's Park, contained a number of minor examples by modern continental masters. During its dispersal at Messrs. Christie's rooms, which took place on May 1st, few high prices were realised. The pictures

making the largest sums included the following:—J. B. C. Corot, A Road Scene, with two peasants, $14\frac{1}{2}$ in. by $16\frac{3}{4}$ in., £283 10s.; W. Maris, A River Scene, 31 in. by $40\frac{1}{2}$ in., £84; F. P. Ter Meulen, Sheep in the Snow, $29\frac{1}{2}$ in. by 22 in., £89 5s.; and G. Segantini, At the

Spring, 19½ in. by 12½ in., £173 5s.

The modern pictures and drawings sold by the same auctioneers on May 8th were catalogued as belonging to various owners. Those disposed of by order of the executors of Mrs. Alice Venables Brunton, deceased, late of 15, New Cavendish Street, W., included an engraved drawing by J. M. W. Turner, R.A., Jerusalem: North-West View, 43 in. by 81 in., which brought f,283 10s.; a drawing by Copley Fielding, Portsmouth Harbour, 17 in. by $10\frac{1}{2}$ in., £81 18s.; another, The Young Gleaners, 8½ in. by 6½ in., by Birket Foster, £71 8s.; and a third, A Landscape, with a village, windmill and pond, 12 in. by $20\frac{1}{2}$ in., by P. De Wint, £74 11s. The only oil painting belonging to the deceased lady which attained the dignity of three figures was Gipsies Resting, $27\frac{1}{2}$ in. by $35\frac{1}{2}$ in., by J. Linnell, sen., 1852-5, which made £115. The chief items among the anonymous properties were as follows:-Drawings: Rosa Bonheur, 1887, A Pyrennean Shepherd and his Flock, 22 in. by 301 in., £210; Birket Foster, A Fish Stall near the Rialto, Venice, $16\frac{3}{4}$ in. by $26\frac{1}{2}$ in., £220 10s.; Josef Israels, Scheveningen Beach, 18½ in. by 29½ in., £325 10s.; Copley Fielding, A View on the South Downs at Patcham, near Brighton, 12 in. by 171 in., £141 15s.; P. De Wint, Clifton, near Penrith, 17 in. by 241 in., £126; C. Fielding, 1854, Loch Lomond, 153 in. by 231 in., £315; and S. Prout, The Church of St. Pierre, Caen, 28 in. by $20\frac{1}{2}$ in., £115. The paintings included:—H. Fantin-Latour, 1874, A Bouquet of Flowers, 9 in. by 12½ in., £120 15s.; Vicat Cole, 1870, Autumn Solitude, 38½ in. by 59½ in., £110 5s.; and B. C. Koekkoek, 1856, A Woody Road Scene, with peasants driving cattle, 31 in. by $40\frac{1}{2}$ in., £141 15s.

The mixture of good and dubious pictures which exists in many of our country houses was illustrated in the case of five works, sent up for sale at Messrs. Christie's on May 15th, the property of Miss Isabella Thornhill, deceased, late of Thornhill, near Derby. Three of these realised f_{i} 10 10s. between them. Of the other two, the Juvenile Musicians, a panel, 101 in. by 81 in., by Frans Hals, realised £3,150; and The Twelfth Night Feast, 16 in. by 19 in., by Jan Steen, £346 10s. Though it was a high price for a Frans Hals of such small dimensions, and would have been considered phenomenal a few years back, it may be remembered that another example of the artist-a portrait of a lady-of approximately the same dimensions, made last year at the same sale-rooms no less than £5,985. The next most important lot in the sale was a Murillo from the collection of W. A. L. Fletcher, Esq., of Sundorne Castle, Shrewsbury-a collection, by the way, originally formed by John Bolton, of Storrs Hall, Windermere, and which has passed through the hands of four generations of owners before its dispersal at Messrs. Christie's. The picture was an important pedigree work, 81 in. by 66 in., representing The Holy Family, and was formerly in the collection of Sir Lawrence Dundas, at whose sale in 1794 it brought £,315. The price now realised (f,2,415) showed a substantial advance on this figure, for Murillo, if not occupying the same exalted position in the opinion of connoisseurs as was formerly the case, is still reckoned among the great masters. This is not the case with all the former favourites; a Guercino, Lot and his Daughters, 70 in. by 91 in., which appears to have been sold in 1803 for £588, now fell to a bid of £10 10s. Other old masters in Mr. Fletcher's collection included Luini, Saint Barbara, 30½ in. by 23½ in., £120 15s.; Gian Petrini, The Virgin and Child, on panel, 27½ in. by 20 in., £178; Perino del Vago, The Virgin and Child with Saint Elizabeth and Saint John, on panel, $38\frac{1}{2}$ in. by $31\frac{1}{2}$ in., £94 10s.; P. T. van Brussel, Flowers in a Vase, signed and dated, 1778, 22½ in. by 17½ in., £94 10s.; G. Metzu, The Alchemist, on panel, 13 in. by $9\frac{1}{4}$ in., £178; W. van Mieris, An Alchemist, on panel, $9\frac{3}{4}$ in. by $7\frac{1}{2}$ in., £115 10s.; G. Netscher, Portrait of a Girl, $17\frac{1}{2}$ in. by $15\frac{1}{2}$ in., £110 5s.; J. van Os, Fruit and Flowers, on panel, 24 in. by 19 in., £99 15s.; and Jan Steen, A Merry Party in the Open Air, 42 in. by 57 in., £1,155.

In the same sale there were included a number of pictures sold by order of the executors of W. H. Iremonger, Esq., deceased, late of Wherwell Priory, Hampshire. The lots included the following three-figure items:—Pompeo Battoni, Portrait of Mr. Lethicullier and his sister, Lady Featherstonhaugh, signed with initials, and dated 1752, 38 in. by 53 in., £105; J. Highmore, Portrait of Mrs. Joshua Iremonger, signed and dated 1742, 49 in. by 39 in., £378; and Portrait of Miss Fryer, 49 in. by 39 in., £199 10s.; P. Moreelse, Portrait of a

Prince of the Asturias, as a young boy, in black dress, holding a golf-club and a ball, $45\frac{1}{2}$ in. by 33 in., £504; and Sir Joshua Reynolds, P.R.A., Portrait of Joshua Iremonger, Esq., $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in., £168, and Portrait of Mrs. Iremonger, mother of the foregoing, 29 in. by 24 in., £420. The lots appearing under the heading of "different properties," as is usual in a sale of this character, included several noteworthy items. The most expensive was A View in a Dutch Town, on panel, 35 in. by 43 in., by P. de Hooghe, signed and dated 1673, which made £1,207 10s. Others comprised W. Kalf, Chestnuts in a Delft Bowl, and other objects on a table covered with carpet, 39 in. by 33 in., £189; A. Van der Neer, A River Scene, Moonlight, signed with initials, on panel, 274 in. by 39 in., £504, and A Frozen River Scene, Daylight, on panel, 18 in. by $29\frac{1}{2}$ in., £346 10s.; P. A. Hall, The Harpist, 24 in. by 29 in., £131 5s.; P. Codde, A Family Group, containing eleven figures grouped about a table, on panel, 16 in. by 221 in., £315; M. J. Mierevelt, Portrait of the Countess Gondemar, on panel, $41\frac{1}{2}$ in. by $30\frac{1}{2}$ in., £588; P. P. Rubens, The Triumph of the Eucharist, on panel, 12½ in. square, £315; and E. de Witte, The Interior of a Church, 24½ in. by 21 in., £,199 10s.

Among a number of old pictures and drawings dispersed by Messrs. Christie on May 22nd, the *Portrait of Mademe Dugazon*, 31½ in. by 25 in., by Madame Vigée Le Brun, made £420; another of *Admiral Sir Charles Saunders*, K.B., 97 in. by 60 in., by R. Brompton, £273; a pair of engraved drawings by F. Wheatley, R.A., *The School Door* and *The Return from School*, each 14 in. by 10 in., £262 10s.; the *Portrait of Lottery*, with trainer and jockey, and other horses beyond, 35½ in. by 49½ in., by J. F. Herring, sen., 1825, £315; and *The Piazza of St. Mark's*, *Venice*, with booths and figures, by F. Guardi, 7½ in. by 10 in., £162 15s.

THE sale of modern etchings, engravings and lithographs, held by Messrs. Sotheby on May 1st and 2nd, while not including many especial rari-Engravings ties, was fairly representative of English graphic art. Taking the engravers' names in alphabetical sequence, the following list includes the principal lots, the works named being signed artists' proofs and etchings unless otherwise stated: -Andrew Affleck, Linlithgow Palace, £10 10s.; Beauvais, £5 5s.; and Edinburgh, £6 10s.; Muirhead Bone, Somerset House, £68; Frank Brangwyn, Browning's House, Venice, £10 10s., and Santa Maria from the Street, £5; H. Scott Bridgwater, Lady Carmichael, mezzotint, after Raeburn, £15 15s.; Lady Leitrim and Child, mezzotint; after Lawrence, £8; and The Daughters of Sir Thomas Frankland, mezzotint, after Hoppner, £16; D. Y. Cameron, Murtley on the Tay, £13; M. Chauvel, A Wet Roadside, after B. W. Leader, £4 5s.; Samuel Cousins, The Strawberry Girl, mezzotint, after Reynolds. £ 10 10s.; Herbert Dicksee, The Raiders, £15; The Destroyers, £12; Silent Sympathy, £14; and The Last Furrow, £10 10s.; H. Fantin-Latour, Visions, lithograph, £3; Hedley Fitton, Rue St. Romain, Rouen, £5 10s.; Colonel

R. Goff, Brighton Sands, £3 15s.; Sir Francis Seymour Haden, Windmill Hill, £8 15s.; Axel H. Haig, Cappella Palatina, Palermo, £16 10s.; Cefalu Cathedral (Interior), £10 10s.; St. Mark's, Venice (Interior), £13 10s.; and Church of St. Francesco (Interior), £21; Norman Hirst, Miss Linley and Brother, after Gainsborough, £16; William Hole, To Winter Quarters, after Joseph Farquharson, £6 10s.; A. E. Howarth, La Grosse Horloge, £3 5s.; E. Lumsden, Menzies and Co., £7 7s., and The Towers of Notre Dame, £6 5s.; J. B. Pratt, Mrs. Cuthbert, mezzotint, after Lawrence, £17, and Mrs. Gregory, mezzotint, after Raeburn, £16; Sir Frank Short, Whitby Scaur, aquatint, on vellum, £15 10s.; Diana and Endymion, mezzotint, after G. F. Watts, £,8 10s.; and Love and Death, mezzotint, after the same, £6 12s. 6d.; Richard Smythe, Countess Dysart, mezzotint, printed in colours, after Lawrence, £10 10s.; J. McN. Whistler, Westminster Bridges, £,10 10s., and Lady Haden, lithograph, £5 10s.; Sydney E. Wilson, Mrs. Sheridan, mezzotint, printed in colours, after Gainsborough, £6 10s.; Mrs. Hallett, ditto, ditto, £7; and Mrs. Beresford, ditto, after Romney, £9 10s.

The continued popularity of old engravings of the English school printed in colour was further illustrated at the sale limited to this class of work held by Messrs. Christie on May 11th, when high prices were realised, more especially for subjects by G. Morland and James Ward. After the former were the following proofs:-By W. Ward, Alehouse Politicians, £68 5s.; The Sportsman's Return, £81 18s.; The First of September: Morning and Evening, a pair, £241; Juvenile Navigators, £110 5s.; A Party Angling and The Angler's Repast, a pair, the former by G. Keating, £483; A Visit to the Boarding School and A Visit to the Child at Nurse, £162 13s.; and Cottagers and Travellers, £430. It may be remembered that the last pair of plates were claimed by James Ward as being entirely engraved by himself during the latter part of his apprenticeship to his brother, and there seems good grounds for suspecting that the latter, in order to get a formidable rival out of his way, did all in his power to induce James to devote his attention to painting, giving him commissions for pictures which William engraved. The following included some of the best known of these plates: - Selling Rabbits and The Citizen's Retreat, the pair, f. 294; Haymakers and Compassionate Children, the pair, £105; and Outside of a Country Alehouse, £204 15s. Other works after Morland included the following: -E. Dayes, Children Nutting, £73 10s.; T. Gaugain, Guinea Pigs and Dancing Dogs, the pair, £252; B. Dutterrau, The Squire's Door and The Farmer's Door, the pair, £304; F. D. Soiron, St. James's Park and A Tea-Garden, before the engraved borders, the pair, £460; J. R. Smith, Rural Amusement and Rustic Employment, £210; and The Story of Letitia (the set of six with wide margins), £315.

The plates of *The Cries of London*, after F. Wheatley, were so extensively printed from that the impressions—even the fairly early ones—vary considerably, and prices are regulated accordingly. A complete set, in colours, dispersed into ten lots, was of rather a mixed quality,

and realised the moderate total of £452 Is. The best individual prices were attained by Sweet China Oranges, Schiavonetti, £44 2s.; Scarlet Strawberries, Vendramini, £52 10s.; Primroses, Schiavonetti, £44 2s.; Fresh Gathered Peas, Vendramini, £45 3s.; and Turnips and Carrots, T. Gaugain, £63. Other plates in colours after Wheatley included The School Door and The Cottage Door, by G. Keating, the pair, £147; and The Duke of Newcastle's Return from Shooting, by Bartolozzi, £89 5s.

The plates of the Bartolozzi school in monochrome are, perhaps, hardly so popular as formerly, but printed in colours they realise higher prices than ever. The following examples by the master himself give a fair criterion of the value of his works in colour: - Venus Attired by the Graces and The Judgment of Paris, after Angelica Kauffmann, £105; Louisa Hammond, after the same, £52 10s.; Lady Smythe and Children, after Reynolds, £241; and The Months, after Hamilton-the set of twelve by Bartolozzi and Gardiner-£409. By P. W. Tomkins there were the following: - Morning and Evening, after Hamilton, £110 5s.; Duty and Affection, after Miss Conyers, £94 10s.; and A French Fireside and An English Fireside, after Ansell, £73 10s. By Delattre, Noon and Evening, after Hamilton, £90 6s.; by T. Burke, Abra and Una, after A. Kauffmann, £67 4s.; and Cupid and Cephisa, after the same, £136 10s.; and by A. Cardon, The Return from Coursing, after Hamilton, £52 10s. Other prints in colour included What you Will! by and after J. R. Smith, £92 8s.; A Wife, by and after the same, £84; Alinda, by and after W. Ward, £62 5s.; The Countess of Mexborough, by the same, after Hoppner, £189; and Mrs. Fitzherbert, by J. Condé, after Cosway, £52 10s.

Another very good sale of engravings of the early English school was held by Messrs. Christie on May 21st. A series of seven whole-length engravings after Sir Joshua Reynolds, catalogued as "the property of a gentleman," and all but one in the first state, realised a total of £2,331, distributed as follows:—Lady Catherine Pelham Clinton, by J. R. Smith, £798; Mrs. Pelham feeding Chickens, by W. Dickinson, £441; Lady Elizabeth Compton, by Valentine Green, £231; The Countess of Salisbury, by the same, £,273; another copy, second state, £105; Lady Bamfylde, by Thomas Watson, £231; and The Ladies Waldegrave, by Valentine Green, £252. Another series of ten plates, catalogued under a similar heading, brought £2,501, one of the items, The Duchess of Devonshire, whole length, by W. Barney, after Gainsborough, printed in colours, attaining the record price of £577; another colour proof of the same lady and her daughter, by G. Keating, after Reynolds, made £420. The other lots comprised The Promenade at Carlton House, by and after J. R. Smith, £651; a set of four lettered proofs, Repairing to Market, At Market, Coming from Market, and Returned from Market, by W. Annis, after Wheatley, £189; Napoleon on Board the "Bellerophon," proof before any letters, by C. Turner, after Eastlake, £152 5s.; and the following by David Lucas, after Constable: - Young Waltonians, 1st state, £50 3s.; Salisbury Cathedral, proof before the birds, £75 12s.;

The Lock, proof before any letters, £84; and The Vale of Dedham, 1st published state, £168.

In the same sale the following mezzotints were sold:-The Clavering Children, by J. R. Smith, after Romney, £99 15s.; Dr. Samuel Johnson, by W. Doughty, after Reynolds, 1st state, £,141 5s.; Mrs. Mathew, by W. Dickinson, after the same, 1st published state, £131 5s. Among a number of prints in colours belonging to Sir William Garth, He Sleeps, by and after P. W. Tomkins, made £135; Princess Amelia, by W. Ward, after Ramberg, £84; The English and French Dressing Rooms, by P. W. Tomkins, after Ansell, £89 5s.; Juvenile Navigators, by W. Ward, after Morland, £194 5s.; Children Bird-nesting, by and after the same, £90 6s.; Master Leicester Stanhope, by F. Bartolozzi, after Reynolds, £120 15s.; The Countess of Harrington and Children, by and after the same, £81 18s.; Lady Elizabeth Foster, by and after the same, £105; Countess Spencer, by and after the same, £120 15s.; and Lady Hamilton as a Bacchante, by J. R. Smith, after the same, £84. Among other prints in colour were included Hesitation, by and after W. Ward, £126; and Sophia Western, by J. R. Smith, after Hoppner, £,147.

Messrs. Puttick held an interesting sale of engravings on May 1st, which included a large number of topographical prints formed by the late W. H. Taylor, Esq., of Gravelly Hill, Birmingham.

THE last portion of the sale of autograph letters, etc., held by Messrs. Sotheby on April 30th and May 1st, contained some interesting items con-Books and nected with Burns and Thackeray. From Autographs the latter was an autograph letter, s., 3½ pp., 8vo, dated Feb. 25th (1859), to Mr. Thompson, regarding his late friend R. Stanard and the finishing of The Virginians, which, he complains, takes as much time as writing a history. This brought £31. Another from the same author, s., 1½ pp., 8vo, undated, re his poem on Charlotte and IVerther, made £36. Thirty-one lines of an original autograph song by Burns commencing "While Princes and Prelates and hot-headed zealots," with a short note at the end to Robert Cleghorn, 2 pp., folio, realised £150; and an interesting draft letter in the autograph of the same, I full p., folio, addressed to Miss Margaret Kennedy, of Dalfarnock, with six 4-line stanzas, with chorus written on the back, made £102.

A selected portion of the library of Lieut.-Col. H. B. L. Hughes, of Kinmel Park, Abergele, sold by the same firm on May 6th, realised £1,425 17s. for 276 items, the most expensive of which was a copy of Lafontaine's Fables Choises, Oudry's edition on Dutch paper, with portrait and 275 plates after Oudry, the plate Le Singe et Le Léopard before the inscription on the sign, fol., Paris, 1755-59, in a fine but slightly damaged red morocco Derome binding, which made £290. Other lots included: R. W. Eyton, Antiquities of Shropshire, with index, etc., 12 vols. in 6, roy. 8vo, 1854-60, mor. ex., gilt borders, g.e., by Hayday, £25 10s.; a fine copy of the first edition of the New Testament in Welsh, translated by William Salisbury, assisted by Thomas Hualt and Richard Davies,

Bishop of St. Asaph, almanac and calendar, 8vo, London, 1567—a few leaves at end slightly wormed—mor. ex., panelled sides, g.e., by Hayday, £54; and a set of the *Archæologia Cambrensis*, complete to 1911, six series, with indexes to the first five, and six extra volumes, together 74 vols., 8vo, 1846-1911, cf., glt., g.e., £51.

Among the more interesting lots in the sale of a portion of the library of C. E. S. Chambers, Esq., of 44, Drumsheugh Gardens, Edinburgh, also dispersed by Messrs. Sotheby on May 7th, was a first edition of Thackeray's Vanity Fair, in the original 20 parts in 19, and with the original yellow wrappers, some of which were damaged, 8vo, 1848, in cloth case, which made £78. Other first editions included: Sir Walter Scott, Waverley, 3 vols., 8vo, 1814, with MS. notes by Robert Chambers loosely inserted, hf. cf., £30; and R. Surtees, Plain or Ringlets, in the original 12 parts, 8vo, 1860, in cloth case, £18.

The interesting collection of Wesleyana accumulated by the late Joseph G. Wright, Esq., comprising busts and plaques of John Wesley, and autograph letters, manuscripts, prints, and books of and by him, and other members of the Wesley family, only realised a grand total of £259 14s. 6d. for 112 lots when sold by Messrs. Sotheby on May 6th. The chief contributions towards this were afforded by a lot comprising 17 autograph letters from John Wesley, 7 from his brother Charles, and various others of members of the Wesley family, collected with portraits, etc., in an album, hf. bound, £81; and a remarkable collection of over 550 engraved portraits, views, drawings, broadsides, etc., of the Wesley family and others connected with Methodism, which made £42.

The value of advertisements was conclusively shown when a copy of the original edition of Dickens's Pickwick Papers came up at the sale of the library formed by the late Captain R. J. H. Douglas, R.N., held by Messrs. Sotheby on May 25th and 26th. The copy contained all the rarities in the way of original covers, suppressed plates, publishers' addresses, and trade advertisements, which are so highly prized by collectors. The suppressed plates are the two contributed to the third number by R. W. Buss, who, on the death of Robert Seymour, was engaged to illustrate the work. These proved so unsatisfactory that Buss was superseded, and H. K. Browne appointed in his stead. Only seven hundred copies of the third number with the Buss plates are said to have been printed; for the remaining copies issued two plates by Browne were substituted, the earliest of these-probably about eight hundred-were signed by him as "Nemo," but in the later ones he substituted his well-known sobriquet of "Phiz." It was not so much the inclusion of the Buss plates, however, that constituted the rarity of Captain Douglas's copy, or even the preservation of the original wrappers to the numbers, as the fact that all the publishers' addresses and advertisements which they contained, and which most readers would tear out as so much lumber, were preserved intact. The inclusion of these caused the work to bring £495, by far

the highest price ever recorded for a copy of Pickwick, the nearest approach to it being £290 brought by one in New York in 1908. Other good prices during the sale included £50 for Combe's English Dance of Death, 24 monthly numbers, in original wrappers, with illustrations by Thomas Rowlandson, 8vo, 1814-15, in two cloth cases; the companion work, The Dance of Life, by the same author and illustrator, 8 parts, in the original wrappers, 8vo, 1817, in cloth case, £37; C. R. Westmacott, The English Spy, with illustrations by Cruikshank and Rowlandson, 2 vols., in the original 24 parts, with all the original wrappers and advertisements, 8vo, 1825-6, in two cloth cases, £145; and Shakespeare's works, with life by N. Rowe, first octavo and first illustrated edition, 7 vols., large paper, with engraving to each play, 8vo, 1709-10, cf., glt., £35. At the same sale Francois de Ciuvillie's Architecture, 245 plates of ornament and interior decoration, including the Morceaux de Caprice, folio, c. 1770, old cf., worn, made £120.

The sale of the library of the late J. E. Hodgkin, F.S.A., occupied Messrs. Sotheby's rooms during May 12th, 13th, 14th, 15th, 18th and 19th, and comprised no less than 1,622 lots, which realised a grand total of £4,201. Perhaps the most interesting item was the collection of books, autographs, and manuscripts relating to the celebrated Shakespeare forgeries by W. H. Ireland. These included a volume giving an Authentic Account of the Shakespearian manuscripts, containing various of the forgeries, which had been made up by Ireland himself; the identical lock of hair said by Ireland to have been given by Shakespeare to Anne Hathaway; various of his forgeries, and contemporary works connected with them. The whole, which had been divided into seventeen lots, were sold together, and made £149. A parchment roll, 11 ft. long by 16 in. wide, containing a list of the New Year's gifts made by Queen Elizabeth in 1579, with the signature of the queen in four places, made £46; a collection of 215 engravings, mounted on boards, illustrating famous firework displays from the earliest periods to the Peace celebrations of 1814, £50; an Aldine Herodotus, folio, Venice, 1502, mor., g.e., originally owned by Erasmus, bearing on the reverse of the last leaf the words "Sum Erasmi" in his autograph, and numerous notes by the scholar Ammonious, £63. An Aldine Homer, 2 vols., 8vo, Venice, 1518, first Aldine edition, contemporary German binding of oak boards and pigskin, was doubly interesting as having been Philip Melanchthon's copy, and presented by him to Martin Luther. It contained the autographs of both its famous owners and numerous notes written by Melanchthon. It brought £82. The latter's own Aldine Demosthenes, folio, 1504, in similar binding, also enriched with numerous autograph notes, made £36 10s.; and his copy of the rare first Aldine edition of Virgil, with 4 pp. of errata, but wanting folio 32, 8vo, 1514, orig. thin wooden binding covered with silk and in a new wood and mor. case, also containing many autograph notes, made £53.



TAPESTRY EMBROIDERY HENRY VIII., EDWARD VI., MARY, AND ELIZABETH In the possession of the Corporation of Maidstone From "Samplers and Tapestry Embroideries" By M. B. Huish (Longmans, Green & Co.)







JUDGING from the sixty-first exhibition of the New English Art Club at the Suffolk Street Galleries, the wave

The New English Art Club of advanced modernism, instanced by the Post-Impressionist, Cubist and Futurist movements, which at one time seemed likely to submerge English art, is already

subsiding. The danger now comes from the opposite quarter. There is an increasing tendency on the part of the forward school to depict modern life in the archaic conventions of four or five centuries back. Whether this return to past traditions is likely to prove valuable or not to the cause of art depends largely on the sentiment which inspires it. If one would judge by present results, it has been largely influenced by a desire for novelty, and in the attainment of this end eccentricity is frequently used as a substitute for originality. Thus, instead of adapting

the principles of fifteenth-century Florentine art to the subjects best fitted for their illustration, the painters are more eager to select subjects for presentment which have never been presented in this style before, and the attainment of beauty and the realisation of natural truth are wilfully neglected. The result is that examples of the more advanced schools are far too often merely ugly eccentricities destitute of any tangible attraction. Between ultra-impressionists and ultra-archaists a substantial proportion—perhaps a sixth—of the paintings shown at the New English Art Club came under this category. One would not include Mr. Max Gertler's Fruit Sorters or Mr. Derwent Lee's cartoon of Les Anciens among such work, for they were marked by high technical ability, even though it was misused with irritating perversity. The former canvas was marked by qualities of colour and



"IDYLL"

BY PROF. STEPHAN ABEL SINDING

[NEUEN PHOTOGRAPHISCHEN GESELLSCHAFT

draughtsmanship which, used to better ends, would have sufficed to evolve a good and, possibly, a great work of art. As it was, the picture attracted by its eccentricity, but failed to touch the emotions or appeal to the intellect of the spectator; the uncouthness of the three figures represented, the fact that the garment in which the central one was draped, if taken from its environment, would have passed for a fair representation of a green tree trunk, and that the baskets poised on the heads of the figures appeared to be growing out of them, effectually destroyed all the charm of the work. Mr. Derwent Lee's design, if distinguished by decorative feeling, was marred by perverse draughtsmanship, which culminated in the hands of some of the figures being rendered with such exaggerated slenderness as to convey a disagreeable suggestion of birds' talons.

From examples like these it was a relief to turn to pictures, which, if not inspired by such recondite idealism, were at least expressed in beautiful form and colour. Such a work was Mr. P. Wilson Steer's Summer Evening, the rendering of which was as perfect in its way as the expression of an ode of Keats. The theme was afforded by three partially draped girls languorously disporting themselves in a meadow after bathing. The cool of the night had not yet set in, and sky and landscape were still lambent with the after-glow. Mr. Steer had nowhere set upon his canvas any very vivid patches of colour; his most brilliant tones were afforded by the whites and reds of the girls' draperies and the sunwarmed ivories of their naked limbs. With these for his strongest notes, he had evolved a sensuous harmony of colour, perfect in its melody, and finely suggestive of the halcyon restfulness of a warm summer gloaming. Mr. C. M. Gere attained his effects with more strident orchestration, showing a penchant for full-toned blues, greens, and yellows. His Painswick Beacon was finely arranged and well sustained, and even better was the smaller Quarry on the Cotswolds, with its bold yellow crags set against a stormy sky heavy with deep blue clouds. Mr. Alfred Hayward's View from the Rampart, Montreuil, seemed wanting in unison of tone. It contained a fine sky and a fine landscape, but the components did not perfectly amalgamate. Mr. C. J. Holmes's Burning Kiln was impressive—perhaps too impressive—for the solemn majesty with which he had invested a few piles of bricks was provocative of an anti-climax. The Ephemeral and the Everlasting, by Mr. Stuart Boyd, was an adequate rendering of Italian coast scenery in brilliant sunlight, sincerely set down in strong blues, greens, and whites. Strength was also shown in the coloration of Mr. C. Maresco Pearce's Summer in London. Its crudity and discordancy, however, left one wondering what the artist was attempting to show, unless it were how ugly a London street would look if entirely divested of atmosphere and sunlight. Mr. Francis Dodd, on the contrary, showed sufficient of both in his flattering presentment of Pall Mall, with the ugly dome of the National Gallery forming a kind of anti-climax at the end of the fine vista. His work would have gained with greater feeling for tone, for the brightness of the colour-scheme gave the

scene an unEnglish appearance. Both Mr. Henry Lamb and Mr. F. H. S. Shepherd showed the influence of the fifteenth-century Florentine school. In Mr. Lamb's case one felt that the adoption of Italian Renaissance ideals to the portrayal of a group of Islanders, Donegal, was not a success, the costume of the peasants being neither picturesque nor elaborate enough for the style adopted, whilst the archaic rendering of the figures was suggestive rather of weak draughtsmanship than of decorative composition. On the other hand, Mr. Shepherd's Head of a Young Girl was a subject congenial to all styles of art. It was firmly yet delicately handled, with a fine feeling for colour. Among other works which should be noted were Mrs. Swynnerton's poetical Ripple, a thoroughly original study of breaking waves on a shore; Mr. Fairlie Harmar's still-life piece, Preparations for a Party, and his rendering of A Battersea Churchyard, both distinguished for resonant freshness of colour and their realistic outlook; and Mr. Wm. Shackleton's Shepherd, an effective picture of moonlit sea from a cliff top. Mr. W. G. von Glehn's four contributions were all good, the best, perhaps, being La Colline Sacrée, an overmantel decoration—a classical theme pictured with something of Watteau's feeling, and finely effective for the purpose intended.

Under the heading of "Water-colours and Drawings" were catalogued quite an imposing array of etchings, which included fine examples by Messrs. Hamilton Hay, Henry Rushbury, Muirhead Bone, and Raymond Ray-Jones. Mr. A. W. Rich contributed several interesting drawings, which showed that, though still following the traditions of the Early English school, he is developing them in his own way, his grey-hued water-colour of *Croydon* being thoroughly modern in feeling if retaining that sense of style which was one of the most attractive characteristics of the early water-colourists.

THE eclipse from which miniature painting has long suffered appears to be gradually dispersing. The art

The Royal Society of Miniature Painters is not yet restored to the popularity it enjoyed in the Georgian and early Victorian epochs, but at least its patrons and exponents appear to have realised that a miniature which merely apes the

pseudo-verisimilitude of a coloured photograph is not worth the painting. The Royal Society of Miniature Painters is largely responsible for this improved state of affairs. Its recent annual exhibition—the nineteenth held at the Maddox Street Galleries (23a, Maddox Street, W.), was the culmination of a series of displays which have been gradually improving since their inception. The work generally was more interesting, more varied in its outlook, and marked by greater individuality of technique. This was partly accounted for by the influx of a substantial number of examples from the American Society of Miniature Painters, the inclusion of more works in sculpture and more genre subjects than usual, but most of all by many exhibitors discarding the prettiness and pettiness of later miniature traditions for more sincere, broad and virile methods. Turning to individual exhibits, Miss Myra E. Luxmore's Scholar, a Holbeinesque type of figure in black cap and red cloak, showed a power of characterisation which elevated it above the range of ordinary costume pictures; Miss Elisabeth Brockbank's portrait of Constance, daughter of C. A. Llewellin, a happilycaught likeness of a roguishlooking girl, was touched in with breadth and freedom: and Mr. S. Arthur Lindsey's portrait of the Countess of Malmesbury was pleasantly reminiscent of Gainsborough in colour and feeling. Very natural in pose and spontaneous in treat-

ment was the



LA BALLERINA (MISS YVONNE KAYE)

rendering of Martin Robertson and his Mother, by Miss Janet Robertson, and Miss Mary Burgess and Mrs. Grace Wheatley were both represented by dainty representations of childhood. Miss Gertrude Massey's frame of miniatures were all finely wrought, the high finish of the work neither detracting from the firm modelling of the faces nor from the adequate expression of their atmospheric environment. The Green Wig, by Mr. S. Arthur Lindsey, was a portrait of a lady wearing one of these Post-Impressionist adjuncts to the modern toilet. The effect, as in real life, was more outré than pleasing, though the artist had dexterously toned down the brilliance of the dyed locks by the introduction of strong reds and yellows in the background. Passing by a drawn head entitled Prudence, by Miss E. Grace Wheatley, and Miss Millicent Wadham's When Adam Delved-a charming nude study of a boy with a spade—one came upon a number of miniature bronzes, figures modelled in various materials, enamels and jewellery. Among these might be

Portrait of a Boy: Miss Florence Newman's Fair Lady, in wax, in which good use was made of the colour possibilities of the material; some effective enamels by Miss Janet Robertson, and a vigorous group of Pigsticking in India, by Mr. Ward Willis, whose silver statuette of a pointer, entitled Waverley, was also a fine rendering of animal life. Sir James D. Linton's Katherine, though a watercolour drawing, was seen to far greater advantage than it would have been in an exhibition of works in that medium, its fine finished

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Emerson's well-

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BY MISS FLORENCE WHITE

quality enabling it to more than hold its own among the miniatures. Mr. Hal Hurst was seen to advantage in his effectively coloured phantasy of The Butterfly; Miss Eleanor Palmer's frame of miniatures showed great variety of handling, the best being, perhaps, the one of Molly, daughter of Charles Terry, Esq., a spontaneous and easily handled piece of work. Some fine quality was attained in the expression of the black draperies in Miss E. R. Parker's Portrait of an Old Lady, and good colour was shown in her Daydreams. One of the most attractive miniatures in the exhibition was Miss Inez Buchanan's Little Dutch Girl, rendered with great delicacy and refinement. Another highly finished piece of work was Miss N. M. Hepburn-Edmunds's firmly handled portrait of Mrs. Henry Barber. A dignified likeness of the president, Mr. Alyn Williams, was contributed by Mr. H. Chamen Lintott; and a portrait of Victor Adams, Esq., by Mr. Chris. Adams, which showed nice feeling and fine freedom of brushwork. The latter criticism

would apply to the several contributions of Miss Bess Norriss, who essayed a new field in her renderings of Chinese Women and Children, the quaintness of the figures and the picturesqueness of their costumes affording a theme for some piquant and highly decorative effects. Miss Florence White's La Ballerina was an effective piece of work, marked by delicacy of touch and refinement of colour; and good work was contributed by Miss Dorothy P. Ward, Miss E. M. Willis, Miss S. Hilda Bell, and Miss Winifred M. N. Brunton, the latter's studies from Egyptian statuettes being exquisitely painted. The examples by the President, Mr. Alyn Williams, were almost the last items in the catalogue. As in former years, some of his portraits were of well-known Americans. That of the late Adolphe Busch was a finely characterised portrait of a highly intellectual looking man, carried to full completion. The latter characteristic was shared by the attractive portraits of Mrs. Hornby and Mrs. Henry Levy; all three works, though highly finished, were wrought without any sense of being laboured, and were marked by a fine feeling for delicate colour and atmosphere.

OWING, perhaps, to the tradition of Thorwaldsen, the most famous artist whom Denmark has yet produced,

Sculpture by Stephan Abel Sinding Danish sculpture, if one is to judge by the representative collection of works by Stephan Abel Sinding, which were shown at Messrs. Harrods, Ltd.

(Brompton Road), still retains more of a predilection for classical art as interpreted through a nineteenth-century outlook than that of other continental schools. Herr Sinding, however, is a Dane only by adoption, being by birth a Norwegian, and studying his art in Berlin, Vienna, and Paris. Nevertheless, as the bulk of his work has been executed for the Glyptotek at Copenhagen, it is obvious that it must coincide with the taste of his adopted country. The earliest work shown was The Barbarian Mother (1882), representing an aged woman, half lifting, half dragging away the body of her son, who had fallen in battle. If classical in feeling and in its striving for ideal perfection of form, the sculptor has not descended to that cold conventionalism which marked so much of the nineteenth - century sculpture. anguished expression of the woman is rendered with much power, and the contrast between the limp lifelessness of the boy's body and the animation of that of the mother finely realised. This comparison between life and death is a favourite theme of the artist. One has it again in The Widow, supporting the body of her fallen husband, and in The Funeral Pyre, where a woman, half fearful of death and half longing for it, as a gate through which to rejoin her lord and lover, is seated at the feet of his dead body, propped up on the pyre, ready for immolation. The Captive Mother (1884), a woman with her hands tied behind her, crouching over an infant lying on the ground in an endeavour to suckle it, has perhaps become a little hackneyed through its smaller reproductions and variations of the theme made by other artists.

It is, however, a graceful conception and well modelled. In his later works, such as *The Idyll*, showing a youth and a girl enjoying the first thrills of love, Herr Sinding reveals a tendency to discard classicalism for a more realistic interpretation of nature, with a greater power of rendering surface and texture. This gracefully posed group in its treatment forms a complete contrast to *The Angelus*, in which austerity of form was carried almost to the verge of caricature, the two figures, a man and a woman kneeling, being composed in lines rigidly parallel.

A PORTION of the late Mr. T. G. Arthur's collection of Legros etchings and lithographs were shown at the galleries of Messrs. P. and D. Colnaghi

and Obach (144-146, New Bond Street).

Etchings by Alphonse Legros

This collection was exceptionally rich in the scarce examples of the artist's early period; and, though not all the rarities were included, there were numerous subjects and states-all in exceptionally fine condition-practically unknown to the general public. The exhibition bore testimony to Legros's wonderful versatility with the etching point. In his range of theme and variation of style he was practically unequalled by any of his contemporaries; nor can it be said that any of them maintained a more consistent level of accomplishment in their work. Yet, despite his rare talent, it may be questioned whether he attained quite the highest rank as an etcher; his more ambitious works, technically perfect though they may be, often grip one less than the productions of artists of far less mental equipment. This may be caused by the austere pessimism which clouded Professor Legros's outlook, rarely permitting him to introduce into his themes any joyous or tender sentiment. In some instances this limitation helped him. Thus his La Mort du Vagabond, in its curt realisation of the stiff, attenuated figure of the dead tramp propped up against the hedge-bank of a deserted road, there is a note of tragedy, so real, unforced, and yet so overwhelmingly sad as to be almost too painful for artistic utterance. A modified version of the same theme —the loneliness of poverty and old age—is set forth in Paysanne assise près d'une haie, but in this the expression is tempered with a sympathy which gives the work an undeniable attraction. The same sympathetic feeling is shown in many of those landscapes which, too numerous to be mentioned individually, perhaps, on the whole, constitute his most wholly successful works. Among his most striking figure subjects must be mentioned the wellknown Le Mort et le Bûcheron, which was here represented in several states, and-equally fine, though on account of its scarcity, far less well known—La Promenade du Convalescent, poignant in its unforced pathos, and impressive in the simple austerity of its design. His power of portraiture was exemplified in such plates as Cardinal Manning, Carlyle, Tennyson, and others, all character renderings of much insight and dignity, yet in every case only revealing the more serious side of the sitter's personality.

Old Furniture

IT is one of the attractions of old furniture that it never becomes second-hand. The dilapidations of legitimate wear and tear do not affect its value as they do that of modern pieces, which can always be replaced by similar ones at the same initial cost. For old furniture is irreplaceable; the pieces turned out by Chippendale and the other great makers will have to suffice for the needs of future generations as well as presentday collectors, and as the demand for them is increasing while conflagrations in country mansions and other causes gradually diminish their number, their rarity and value are steadily increasing. The only wonder appears to be that so many

fine seventeenth

A PORTRAIT

BY MISS FLORENCE WHITE

and eighteenth century pieces have survived. The sight of a series of well-filled show-rooms like those of Messrs. Maple, Ltd. (Tottenham Court Road), comes as a revelation to the collector who has scoured the country-side for old pieces, and knows how scanty is the harvest that remains to be gleaned. Yet there is little cause for wonder. The labours of two centuries of craftsmen must have resulted in the production of a prodigious amount of furniture, while the pieces that survive have been largely removed from their original quarters to be concentrated in a comparatively few hands. The furniture shown at Messrs. Maple's is preponderatingly English, and the Chippendale period is best represented, though there are numerous earlier examples, some of which, by virtue of their fine quality or the uniqueness of their design, come within the category of museum pieces. Such is a fine oak Commonwealth table, standing on four pillar legs which support a massive top which by an ingenious contrivance can be either oblong or oval, the oval side and end pieces being arranged to turn over and screw under the square top when not needed. An unusually fine red lac cabinet with ormolu mounts, and supported by a gilt stand elaborately carved in figures of amorini and conventional flowers and foliage, was a worthy representative of the sumptuous decorative furniture of the Charles II. period. Tables of all kinds and periods were numerous, ranging from oak refectory tables of ponderous weight and substance, but finely proportioned in form, to dainty Chippendale and Sheraton sidetables executed with delightful delicacy and refinement. An Adam side-table in carved mahogany with serpentine front, and an Irish Chippendale table in the same material, with

marble top and claw-and-ball feet, carved with the arms of the Blencoes of Lowick, were among the specimens specially worthy of mention. A Queen Anne china cabinet of old burr walnut, about 6 feet long, with domed top, and having a single door extending right across the front, was of an unusual type. A special feature of the collection was the numerous double sets of Chippendale chairs, these being far more difficult to obtain than the orthodox sets of six. Though there were numerous other pieces worthy of mention, space only permits calling attention to a fine set of six William and Mary walnut and gilt chairs, with beautifully carved leather backs and seats an uncommon feature-and a superb Hepplewhite sidetable, with pedestals and urns, showing in their fine lines the strong classical feeling of the period.

An Exhibition of Old Silver

THERE is a manifold attraction about old silver. Its comeliness of form commends it to beauty-lovers, its age to antiquarians, and its intrinsic value to the vulgar;

while even the simpler pieces are invested with associations of bygone epochs and customs that invest them with an unique fascination. Thus the representative "Loan Collection of English Silver and Other Plate of the 16th, 17th, and 18th Centuries," exhibited at the premises of Messrs. Garrard & Co., Ltd. (24, Albemarle Street, W.), possessed an interest hardly to be gauged by the artistry and fine execution of the pieces included. They epitomised not only the developments of the silversmith's craft for three centuries, but threw interesting side-lights on the difference between the English and Continental canons of taste during the period, and on the progress of national wealth and luxury. The reign of Elizabeth was the beginning of the great era of English silver. Then, for the first time, "there were yeomen who could boast of a fair show of silver plate," while the tables of the nobility and wealthier merchants were richly decorated with it. But of Elizabethan and Jacobean silver comparatively little survives. Much was melted down to provide currency during the great civil war, and even more has been re-moulded to suit the exigencies of fashion, for our forefathers had a fine conceit of their own work, and were never in doubt but that it bettered anything which preceded it. Among the earlier pieces included was a Henry VIII. mazer, of 1527, with a maple bowl, and having a plain gilt rim, with moulded borders and escalloped edging. Severely plain in its design-with the exception that the centre of the bowl was raised and decorated with an enamelled flower-the piece was attractive chiefly by reason of the symmetrical proportions of its design. A contrast to this was afforded by the sumptuous decoration of a pair of magnificent Elizabethan silver-gilt wine flagons, 11½ in. high. The date on them, 1597, marked the period when the influence of the Italian Renaissance had permeated the literature and art of England, the commingling of the native and foreign elements creating a style which for richness and exuberance has never been surpassed. Unfortunately we then possessed neither painters nor sculptors, and to find forms of contemporary art corresponding to the passionate vigour and gorgeous diction of the Elizabethan poets and dramatists, one must turn to the creations of the architects and silversmiths. Of the latter, these silver-gilt wine flagons are among the finest specimens extant. The motif for their design is drawn from maritime objects, a highly appropriate one when it is remembered that the silver in which they are wrought was, in all probability, part of the spoil captured in the maritime war with Spain, and that the foundation of Elizabethan greatness was based on the maritime exploits of sailors and merchants. And so the bodies are formed of three shells interspersed with fishes on a wavy groundwork; the covers and billets each composed of a single shell; the feet, of moulded convex form, are adorned with chased dolphins and waves; and the plain scroll handles are formed with shell ends. In the copiousness of invention, the richness and appropriateness of the ornamentation, and the fine quality of craftsmanship shown in the work, these pieces rank with the choicer productions of the Italian Renaissance. A superb square

standing salt and cover, in gilt and repoussé, belonged to the same reign, though of an earlier year (1573). It was marked by the same feeling for ornate decoration shown in its enrichments of fruits and flowers, fluted ornaments, grotesque masks in cartouches, and other boldly designed details. It stood on a projecting square-shaped base, with a lid of the same proportions, the whole being surmounted by a finely modelled figure of a warrior girded with spear and shield. A James I. bell-shaped standing salt, 11½ in. high, of 1613, though ornate and elaborate in its decoration of conventional formal flowers and its ovolo and convoluted borders, showed less exuberance of design, as though the intense vitality of the Elizabethan spirit was passing away and the silversmith's art was becoming chastened by the refining though antiindividualistic influence of tradition. One could trace this process in its developments during succeeding centuries in the numerous typical pieces included in Messrs. Garrard's exhibition. The variations of taste and the principles of design from the time of Elizabeth to that of George III. were fully illustrated in the case of England, and less perfectly so as regards the Continent. Space forbids the description of the many fine examples typical of their periods and styles, and this is the less to be regretted, as, while a collector is well acquainted with the general proportions and salient features of Carolean, Queen Anne, and Georgian silver, it is difficult to convey by verbal description the nice and subtle variations from the general rule which give to every fine piece a distinct individuality of its own. One exception may be made in favour of a soup tureen (1750) made by that famous silversmith, Paul Lamerie. This, in a way, was an eccentricity, though a beautifully wrought one, and stood quite apart from any of his other work, being probably a piece executed as a special commission. The tureen was fashioned in the form of an inverted turtle, its modelling closely following nature. Another turtle, much smaller, formed the handle of the cover. Only a superb master of his craft could have invested such a motif with fine decorative significance. It may not rank as one of the most artistic of Lamerie's inventions, but as a tour de force it is probably unsurpassed.

THE CONNOISSEUR, as a critical judge of art, must concern itself with all forms of beauty. For this reason it is impossible to ignore the productions The of German and Russian opera and Connoisseur Russian ballet at the Theatre Royal, at the Opera Drury Lane. All who love the beauty of exquisite and harmonious colouring, who find delight in perfect poise and balance of form, who worship the true spirit of music and rhythm, owe a debt of gratitude, and that in a profound degree, to Sir Joseph Beecham. Any individual, indeed, who devotes his own gifts of taste and idealism, his talents for organisation, or some measure of his wealth, towards bringing within the ken of even a part of the community such precious aids to evolution as music and dancing, deserves well of his fellows.

"Music sets the spirit free," wrote Nietzsche. And many another philosopher has borne witness that the

sum of thanks the race owes to these sister arts is incalculable. It has been realised by Oriental nations for unnum bered ages that rhythm, even when divorced from melody and harmony, has an extraordinary effect in unlocking certain subconscious centres, thus letting loose creative energies along linesundreamt of by the uninitiated. It is the recognition of that rhythmical motion which scientists tell us lies at the basis of all creation, and which is an occult law of the

py inspiration of choice to begin the season with "The Rose Cava-

Cosmos. It was a hap-LA PROMENADE DU CONVALESCENT lier." Apart from the fact that, once heard, the compositions of Richard Strauss are bound to attract again and again, the very name "Der Rosenkavalier" is alluring. It stirs the imagination with a desire to see this "Comedy for Music," and its scenes-for some, no doubt, side-splitting enough—of the days of Maria Theresa and old Vienna.

To say that the stage-setting of Hugo von Hofmannsthal's "Komodie" left nothing to be desired sounds banal and stilted, whilst the impression of perfection or piquancy or charm left by each living picture is still vividly fresh in the memory. You see only artistry and distinction of taste in the arrangement of the Princess's "Schlafzimmer," in which Act I. is played. The same may be said for each of the scenes. The colour-schemes are subdued, yet as warm as the tones of Watteau-or of his times; as delicate as the scent of pot pourri. You feel, without being objectively, or at least obtrusively,



BY ALPHONSE LEGROS

the fact, that much careful attention has been bestowed on details. You are as grateful for the absence of any hint of garishness or tinsel as you are for the fidelity to historic accuracy in the costumes. And added to this. the artists wear the clothes of the periodhoop-skirts, knee - breeches, powdered wigs, and other glorified garments — as easily and familiarly as if tight-skirts, long stays, trousers, or top-hats had never come into existence to stiffen or stultify the grače of gait or gesture of mere ordinary mortals.

conscious of

Taken all round, the voices are

superb, and it is not too much to say that every singer is a dramatic artist of quite exceptional power and finish. These German artists, by the way, know the interpretive value of every movement so thoroughly that it is neither necessary to have an intimate understanding of their language nor to be gifted with unusual insight or imagination to be able to follow the plot.

The plot, to be sure, is a sorry enough one, in spite of its just claim to comedy—if not broad farce, and in parts very broad farce at that. It is, however, utterly unworthy of the wonderful music composed for it by Richard Strauss. He might well scorn such outworn conventional and ignoble themes as the liasons of the abominable old baron and the voluptuous princess. From a revolutionary in art we expect a less démodé subject for inspiration, and in all conscience there should be no lack of fitting material in the many and varied movements of modern

life, which offers as heroic a choice of problems as any bygone age.

Although Strauss's music is an accurate commentary on the comedy, whilst apparently at least following every emotional change of tone or time, yet there is never anything conventional about it. It is great; and great not only in achievement, but in suggestion. It suggests all nature's marvellous moods and rhythmic movements—torrential floods majestically swirling towards a cataract, swift clouds floating across a storm-swept sky, the bending of huge trees before a gale; or it symbolises the unknown, the yet-to-be-evolved. It conjures up visions of conflicts between great elemental forces and vague dreams of cosmic beauty. It hints at mysteries and new secrets of our ever-unfolding yet ever-youthful universe.

And we have the Russian operas and the Russian ballet yet to come. We look forward to them in joyous anticipation of a whole host of exhilarating mental experiences, for these exotic forms of the twin arts are still sufficiently unfamiliar to arouse curiosity, as well as the desire to study them closely. From the earliest times in ancient civilisations dancing was as closely connected with religion as with the drama. In the East it was, and indeed is, the very utterance of almost every sacred rite. We read in the Bible that David danced before the Ark. Perhaps it was only because he danced with such vigorous devotion that he failed either in technique or in some symbolic movement, and thus provoked his wife's contempt.

In ancient Greece dancing accompanied the performance of every religious ceremony and mystic rite. It was

universal throughout the Hellenic world, and, strange as it may seem to us who are wont to regard this exercise as a kind of recreation-if not a mere romp nowadays - it played a very important part in the Hellenic schools. The youths who danced in honour of Dionysius, for instance, were taught to portray as vividly as was possible the personality, as well as the persecutions, of the god from city to city. It was from this type of dancing that dramatic art evolved.

Water-colour Drawings of Scotland by Baragwanath King

MR. BARAGWANATH KING, in his water-colour drawings of Scotland, shown at the galleries of Messrs. A. W. Wilde & Co.

(35. Brook Street, W.), returned largely to his less impressionistic style. One cannot congratulate him on this, for the effects he attained were often so similar to previous ones as to destroy much of that feeling of novelty and strangeness which is one of the salient attractions of original art. Nevertheless, his recent essays had left their mark upon his work in a heightened feeling for colour, and several of his transcripts of mountain scenery - such as Mists dispersing, Ben Alder - with blue heights backed by sunset skies and fronted by the deep russets and greens of the moorland, formed highly effective colour-schemes. More restrained, and closer to nature in its realisation, was the Winter's Remnant, Glen Etive, with the late snows on the higher mountains contrasted against the still sombre hues of early spring. Other effective drawings included On the Shores of Derwent-water, showing a corner of the lake embowered amidst masses of lush greenery; the richly coloured Far Lochaber; the gloomy Highland Tarn; and A Sunlit Gleam, Coast of Skye, with its beautiful mist effect.

MR. A. STERN'S exhibition of caricature portraits at his studio (118, New Bond Street) showed him to

Caricatures by A. Stern

belong to the order of artists who use their pencils in a kindly spirit, the salient characteristics of his sitters merely emphasised so as to enhance

being generally merely emphasised so as to enhance the likenesses instead of being held up to ridicule. Many of the portraits, which were executed in pencil and



MRS. HORNBY

BY ALYN WILLIAMS, P.R.M.S.

gouache, had been reproduced in Vanity Fair and other publications. Considering that in no instance does the artist require more than half an hour's sitting from life, the likenesses were remarkably good, the traits, attitudes, and features of the subjects being hit off most happily. Among the best of the drawings were those of Sir Charles Wyndhama pleasing and dignified rendering of the wellknown actor, despite the introduction of an element of caricature - Mr. Gerald Du Maurier, Captain Quintin Dick, Sir George Askwith, and H.S.H. Prince Victor of Thurn and Taxis. An example of serious portraiture was afforded by a well-drawn and characterised water-colour of Mrs. William Wright.



Johann Friedrich August Tischbein. born 1750 at Maastricht; died 1812 at Heidelberg Duke Karl August of Sachse-Weimar (1757-1828) Signed: F. Tischbein, 1705 Owner: The Grand Duke of Sachse-Weimar (Duke Karl August was Goethe's great friend and Maecenas)





Most numismatic books are either interesting only to the collector, or to the historian, who gleans from the

"A Handy Guide to Jewish Coinage," by Rev. E. Rogers, M.A. (Spink and Son Cloth, 3s. 6d.; Paper, 2s.) the historian, who gleans from the inscriptions on coins knowledge of the duration of reigns and dynasties, and from the fineness of their workmanship an idea of the civilisation of the people among whom they were used as currency. Because of its subject, however, the Handy Guide to Jewish Coinage, by the

Rev. E. Rogers, M.A., should possess a far wider appeal. A knowledge of Jewish coinage is indispensable to the proper understanding of the Bible, and the "Guide," though primarily compiled for collectors, will also serve admirably to satisfy the less exacting requirements of the biblical student.

To many it may be a matter of surprise to learn that no coinage existed during the period anterior to the death of Hezekiah, for, as Mr. Rogers points out, "the invention of money as we understand it, issued by authority, of a definite weight and fineness, stamped with a recognisable impress, and accepted as a medium of exchange in the relations of commerce or ordinary life, is comparatively modern." According to Herodotus, whose statement is generally accepted as correct, it was initiated by the Lydians. The earliest coins issued are simple staters, composed of four parts of gold to one of silver, which are attributed to B.C. 700-637. As the Jews at the time did not occupy a very prominent part in the world's commerce, it is not probable that they at once took advantage of the invention of money, and no Jewish coinage is known to exist anterior to the Captivity, B.C. 587. The money mentioned in the earlier parts of Old Testament history was not coined money, but merely represented a certain weight of precious metal. Notwithstanding this, there are many coins in existence which purport to have been issued in the reign of King David, or even so far back as the time of the patriarch Abraham. Mr. Rogers says of these: "They are quite common, being cast in iron or copper, thinly plated with silver. They probably go back as far as the sixteenth century. Usually they are as large as a florin." A

conclusive proof of their false origin is to be found in their inscriptions, which are invariably in square Hebrew, whereas "square Hebrew did not come into general use until the first century before the Christian era, and was never placed upon the Jewish coinage."

The earliest known Jewish coins extant were struck in the second century before Christ, but the year of their issue is doubtful, and it is not certain which were the first pieces issued. Mr. Rogers gives the priority to those three copper coins which are inscribed in ancient Hebrew with the legend, on the obverse, "Of the redemption of Zion," and on the reverse, "In the fourth year." He brings strong reasons for concluding that the phrase "redemption of Zion" refers to the building up of the walls round Jerusalem in B.C. 164, and the coins were therefore issued by Judas Maccabæus in B.C. 161, the year in which he defeated Nicanor. The alternative theory is to suppose that they are "the coins" which Simon Maccabæus struck as the outcome of the permission of Antiochus VII., Sidetes (of Syria), to coin money. This would give the date B.C. 139, if the "fourth year" on the coins referred back to B.C. 143, which had been declared the first year of Liberty.

Whichever year is correct, the period during which coins have been struck having special reference to Palestine extends to fully two thousand years. As regards many of these the connection with the country is only sentimental, but the majority have been issued by de facto rulers, and a scrutiny of their legends and insignia throws a vivid light on the chequered history of Judæa. The earliest are those of the Hasmonæan dynasty, some of which have already been described; then follow the ones of the period of Roman ascendency, some bearing the effigies of the titular kings of the Herodian family; and others of later date, those of the Roman emperors, but the majority, in deference to Jewish susceptibilities, being decorated with floral or other emblems not introducing a representation of the human figure. Contemporary with some of these are coins struck by the leaders of various Jewish revolts. A few coins remind one of the short period of tranquillity the land enjoyed under the rule of the Byzantine emperors; others of the early Moslem

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conquest. Then follow the coins of the short - lived Christian kingdom, which commenced with the conquest of Jerusalem by Godfrey of Bouillon in 1099, and which finally ceased to exist after the capture of Saint-Jean d'Acre by the Moslems in 1291. The title King of Jerusalem was, however, still retained by the kings of Cyprus, and descended from them to the House of Savoy. It will be news to many that so recently as 1861 the kings of Sardinia styled themselves on their coinage kings of Jerusalem, the title not being dropped until the kingdom of Italy was constituted. Besides cataloguing all the known coins of these various issues, Mr. Rogers has devoted a large amount of space to the identification of the coins (generally of extra local origin) mentioned in the Scriptures or which were in circulation in Judæa during the New Testament period. This is a matter hitherto somewhat neglected by numismatic experts, with the result that the information regarding it contained in Bible commentaries and dictionaries is generally scanty and misleading. On this and all other parts of his work Mr. Rogers has brought to bear a wealth of minute and exact knowledge, which makes the book of great value to the numismatic expert; but he has also put this knowledge in such a simple and accessible form, and done it in such an exhaustive manner, that the volume will be of equal value to the tyro, or even to the scriptural student who is not directly interested in numismatics. Every coin catalogued is fully described, the significance of the emblems or effigies it bears as completely expounded as possible, and the inscriptions translated—the Hebrew inscriptions being given in square as well as archaic Hebrew. The different types of coins are illustrated by upwards of 250 clear reproductions, while the historical events which led up to the issues of the various coins are recorded at some length. Such a work renders the study of Jewish numismatics an easy task, and the author is to be congratulated on having produced a volume which will be welcome alike to the libraries of the coin collector and the scriptural student.

MUCH of the history of London is indicated in the nomenclature of its streets and houses, which recall

"A Short Account of No. 3, Savile Row," by Basil Dighton (Privately issued) memories of almost forgotten events; conditions of life which have been long since superseded, and ownerships by illustrious families, the main stems of which have become extinct, or whose original

appellations are concealed under newer and higher titles. Thus the name of Burlington House recalls that of the Earls of Burlington, the first of whom built the original edifice, which was reconstructed by his grandson, the third Earl, who also laid much of the property in the neighbourhood. Among his work were many of the old houses now existing in Savile Row, the name of which was taken from his wife's maiden surname, she being the daughter of George Savile, Marquis of Halifax. An interesting description and history of one of the finest of these old houses — No. 3, Savile Row — has been issued by its present owner, Mr. Basil Dighton. Kent, the

well-known architect, and an intimate friend of Lord Burlington, had probably a considerable share in its construction, and there is no doubt but that his influence is strongly apparent in the main lines of its design and in mouldings which still exist in the house. There is a tradition that No. 3, Savile Row, at one time went under the name of Mornington House, which is probably correct, for Lord Maryborough, afterwards the Earl of Mornington, lived there from 1822 until 1844. Before his time it appears to have been occupied by the Hon. Bryan Fairfax, whose well-known collection of pictures and curios was sold by auction in it after his death in 1749. In 1792 it was acquired by John Forbes, Admiral of the Fleet, who died in 1796, leaving the house to his daughter, who married William Wellesley, afterwards Earl of Mornington. Lord Mornington's successor was a James Startin, a surgeon, who came there in 1849. Subsequent occupiers have been Mr. George Naylor, who belonged to the same profession; Mr. Montague Guest, the well-known collector; and Lady Layard, the wife of the celebrated collector, after whose death it was acquired in 1913 by Mr. Basil Dighton. Dighton has added a new wing, constructed in pure Tudor style, to the original building, and has stripped the latter of all the meaningless work which had been introduced by various Victorian decorators, restoring both inside and outside to its original condition. Containing, as it now does, a wealth of fine old furniture, beautiful tapestries, eighteenth-century prints and objects of art, all shown in a congruous and stately environment, it forms one of the most interesting of the old London mansions which now remain to us.

THE Review of the Principal Acquisitions to the Victoria and Albert Museum is issued in the form of

The Victoria and Albert Museum Report a substantial quarto pamphlet, profusely illustrated, and containing well-written and interesting accounts of the many recent additions to the

contents of the institution. Among the more important of these are the fine collection of English costumes presented by Messrs. Harrods, already described in THE CONNOISSEUR, which serve to fill a void in a department in which the Museum was especially weak. Other important gifts include a pair of life-sized marble statues of the Ming period, representing civil mandarins in Korean costume, which were brought over from China last year and bought for presentation on behalf of the National Art Collections Fund. In the same section are included the two large seated figures in painted stone, probably of fourteenth-century Veronese origin, which for many years were lent to the Museum by the late Mr. J. H. Fitzhenry, and were permanently secured for it by the generosity of four private subscribers, who secured them at the recent sale of his collection. Other interesting objects in the same sale were purchased out of the funds of the Murray bequest. Various fine specimens of woodwork have been acquired, among the donors to this section being Her Majesty the Queen and the Princess Louise, while some fine pieces of English oak

The Connoisseur Bookshelf



OVERSTRUCK TETRADRACHM OF SIMON SECOND REVOLT



Æ. VESPASIAN REV., IVDÆA CAPTA

"Grinling Gib-

bons and his Compeers"

A. R. I. B. A.

(J. Tiranti &

£1 12s. net)

Edited by

Albert E.

Bullock.

Co.



GROS OF AMALRIC OF TYRE, WITH ARMS

OF JERUSALEM AND CYPRUS

OVERSTRUCK DENARIUS OF SIMON SECOND REVOLT



AR. SHEKEL OF SIMON MACCABÆUS



AR. OVERSTRUCK DENARIUS OF SIMON SECOND REVOLT

furniture were given by Mr. J. D o w e 1 l Phillips. So many and varied have been the acquisitions to various departments, however,

that it is

impossible to individualise them. Owing to the withdrawal of the Fitzhenry collection and other objects deposited on loan at the Museum, one or two of the

sections have been denuded of some of their more valuable and attractive contents. To replace these out of the very limited funds allowed to the authorities for making new acquisitions is an impossible task, and it is only as the outcome of private beneficence that these gaps can be filled in the future.



Æ. DOMITIAN



REV., PALM TREE



THE purist R. HALF SHEKEL OF SIMON MACCABÆUS might reasonably complain

that in spelling the surname of the most celebrated of English wood-carvers as "Gibbons" instead of "Gibbon," Mr. Albert E. Bullock has adopted an orthography

which is more popular than correct. The point, however, is not an important one, for Mr. Bullock's letterpress merely takes the form of a short introduction to a series of sixty phototypes, many of them of folio size, illustrating the carvings by Grinling Gibbon and his contemporaries in St. James's Church,



R. OVERSTRUCK TETRADRACHM OF JERUSALEM SECOND REVOLT



Æ. JERUSALEM



SECOND REVOLT

Piccadilly, and St. Paul's Cathedral. For this purpose it is adequate, giving with commendable brevity the more interesting details about the examples reproduced. The selection of the latter has been made with nice discretion, and the illustrations generally are on such a large scale as to bring out the details of the carving with great minuteness, so that one is able to appreciate not only the salient features of the designs, but also the finesse of the work and the perfection of its execution. Gibbon's connection with St. Paul's is well known, but the general public are rather apt to attribute the whole of the woodwork to him without recognising the assistance rendered by his confrères and pupils. The master's share in it was substantial; he appears to have received for it nearly £1,600 in all, including £490 for his work on the organ-case—now divided into two—and £210 for forty-two cherubs' heads, most of which crown the terms between the choir-stalls. These features are illustrated with a fulness which enables the reader to appreciate the beautiful detail of the work almost better than by seeing the actual pieces, for the latter are often far removed from the eye and in an indifferent light. Other portions of the wood, stone, and iron work of the cathedral, which are reproduced, include details of the library, the morning prayer chapel, and various important features of the south transept. Though not nearly so numerous, the plates of St. James's, Piccadilly, are equally interesting as those of St. Paul's. In the former the fine reredos carved in cedar was the actual work of Gibbon himself, though the panel of The Last Supper, which now forms its centre, is probably a later addition.

THOSE who go to Mr. Leslie's volume expecting to find an intimate revelation of the inner workings of the Royal

"The Inner Life of the Royal Academy," by G. D. Leslie, R.A. (John Murray ios. 6d. net)

Academy will be disappointed. The author relates nothing about the premier art society of this country which is not already public property; on the other hand, his reminiscences of past generations of artists and students are highly interesting, and

are told with the sparkle and humour of a skilled raconteur. So far back as 1844 Mr. Leslie attended one of the varnishing days of the Academy, entering in the capacity of attendant on his father, Charles Robert Leslie, R.A. He was thus able to come into contact with Turner, whom he pictures in a kindly and affectionate light. To those who are accustomed to think of the great landscape painter as a "dismal monomaniac" during the latter part of his life it will come as something of a surprise to find the author writing how, when Turner, in 1850-the year before his death—visited the house of Mr. Leslie, senior,

"he was full of spirits . . . and apparently in his usual good health. He quite won the hearts of my two sisters, pretty girls of twenty-two and twenty at the time, flirting with them in his queer way, and drinking with great enjoyment the glass of hot grog which one of them mixed for him." Another anecdote shows Turner making friends with Leslie, when he was a boy of nine, helping him to slices of ham and tongue at the varnishing lunch at the Academy, and making the lad feel quite at home. Mr. Leslie adds, "I could not understand all the jokes and fun which went on, but I very well remember that Turner held his own in it all uncommonly well." The author carries on his reminiscences almost up to the present time, giving many interesting anecdotes of Leighton, Millais, Watts, and other celebrated painters, frequently exhibiting them in a strongly humorous light, but never showing an unkindly spirit. In fact, throughout the book, though there is abundance of wit, it is never tinctured with malice, unless it be in regard to art criticsnot individually, but as a body. A portion of Mr. Leslie's strictures may be justified, but they are based on a somewhat narrow perception, both of the functions of criticism and those of the Royal Academy. The latter institution is unconsciously pictured more in the guise of a pleasant social club than as the greatest of English national art institutions. The restrained jubilation with which the author describes the defeat of the only lady-Lady Butler-who had a near chance of being elected an associate, appears based on the fact that it would have been awkward to have admitted her to the annual dinner, men only being invited to this distinguished function. His eulogy of the treatment of Whistler and Holman Hunt by the Academy would hardly have been endorsed by those artists during their lifetimes. There are other points one might criticise, but to do so might convey an unfair impression of what is one of the most genial and interesting volumes of artistic reminiscences that has been issued for a long time.

Books Received

Notable Women in History, by W. J. Abbott, 16s. net. (Greening & Co.)

Selected Etchings, by Piranesi, Vol. I. (Technical Trades Journal.)

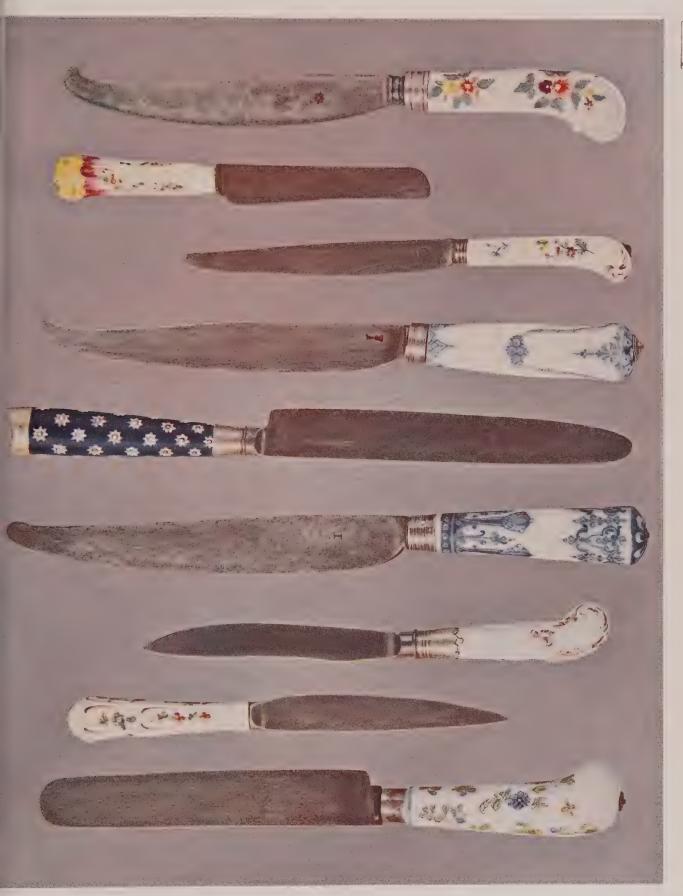
Georgian Society, Vol. V. (Dublin University Press.)
Catalogue of the Duffett-Francis Art Gallery, Swansea, 2d. net. Catalogue of the Glynn-Vivian Art Gallery, Swansea, 3d. net. Guide to the Exhibition of Tapestries, 6d. net. (Victoria and Albert Museum.)

Jewish Coins, by Rev. E. Rogers, 3s. 6d. net. (Spink & Son.) Laurent Del Vaux, by G. Willame; Nicholas Poussin, by E. Mayne, each 250 francs. (G. Van Oest.)

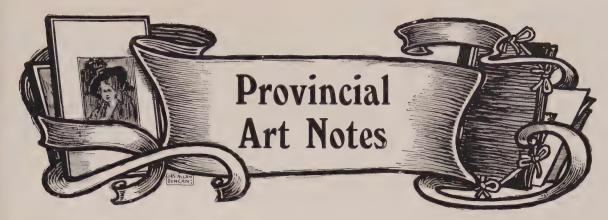
Napoleon in Exile at Elba, by Norwood Young, £1 Is. net.

(Stanley Paul.)









MORWENSTOW and its environs came into prominence shortly after the middle of the nineteenth

The Church of St. Morwenna century. On the death of the non-resident vicar of the parish in 1834, the Bishop of Exeter granted the in-

cumbency of Morwenstow to the Rev. Robert Stephen Hawker, the famous Cornish poet, litterateur, and eccentric, who described the beautiful old church as "my Saxon shrine." The poet-vicar erected his own vicarage, which still stands to his memory. The picturesque chimney-stacks depict, in model form, the church towers of Stratton, Whitstone, North Tamerton, and two towers at Oxford, where Hawker spent his collegiate days. The church of St. Morwenna is renowned throughout Cornwall. Like Kilkhampton Church, it possesses one of the finest Norman doorways in the country, and its interior, consisting of nave, chancel, and two aisles, is remarkable for the beauty of its carved woodwork. The font is an unshapen block of stone with a cable pattern ornament for its only decoration. It is said to be 800 years old. Not far from the church is St. Morwenna Well, while in this land of saints there is also near the churchyard the well of St. John in the Wilderness. A sabbath day's journey from Morwenstow is Marsland Mouth, the lovely coombe which figured in Charles Kingsley's Westward Ho!

"Dundagel," and described by the Cornish poet

Hawker, in his poem "The Quest of the Sangrall" (San, the breviate of Sanctus or Saint, and Grall, the Celtic word for vessel or vase), as "Grim Dundagel throned along the sea!" stands on a tremendous cliff which has withstood the onslaught of the savage Atlantic sea for hundreds of years. Nature has seen fit to set on this spot a fortress of her own devising. Indeed, it is difficult to note to-day where the fortifications begin and where they end, as the rock is practically impregnable, and the sea in its humours

along the Cornish coast has thrown up its own embattlements, observed the writer of these notes in an appreciation of Cornwall in The Cornish and Devon Post. Carew, in 1600, wrote: "The cyment where with the stones were layd resisteth the furie of the weather better than themselves." The castle has been in ruin since about the middle of the sixteenth century, for Leland (approximately 1540) wrote: "The residew of the buildings of the castel be sore wetherbeaten and yn ruine, but it hath been a large thinge." The castle to-day stands on an island rock separated a short distance from the mainland, from which rises another rock. The ravages of the Atlantic have played their part, for on the mainland rock there are remains of the keep which was connected with the castle by a drawbridge. Coming down from the village of Tintagel, the worshipper at St. Arthur's shrine crossed a wooden bridge which connects Tintagel Head, or Arthur's castle, with the mainland, and climbed a precipitous path up the rock to the castle door. It is a rude stair, almost spiral in its winding, and a knock on the old door gives a welcome admission. Only fragments of the castle remain, and it must be remembered that these broken walls have braved a thousand Atlantic storms since Arthur passed. The bare walls of the chapel of St. Julitta still stand within the castle walls, and the remains of an altar are also to be seen. Not many yards away there is a walled cemetery where Merlin is buried.

MR. G. W. HAWLEY presided at the opening of an exhibition of Old Bristol in connection with the Society of Old Bristolians in Cape Town. The honorary secretary of the society is Mr. W. A. Bennett. The exhibits included the Dutch House, St. Augustine's Gateway, the Cathedral, Temple, St. Mary-le-Port, St. Stephen's and St. Werburgh's churches, old houses in the Horsefair, Judge Jefferys's house, St. Peter's Hospital, Redcliff Street, the Old Fox, Steep Street, Ouakers' Friars, Christmas Street, Wine Street, and

Steep Street. On the invitation card was reproduced the arms of the city of Bristol and of the ship *Matthew*, in which Cabot sailed west in 1497, from an authentic illustration in the possession of Mr. Louis Keene.

The first annual Pottery Fair organised by The Connoisseur was a pronounced success, and the Stoke-on-Trent Council recently decided to allow the potters to have free use of the town halls in the famous towns for the purpose of the Pottery Fair which it has been definitely decided to hold next year.

The feature of the Leicester Pencil Society's Exhibition, held recently at the local museum, was the crayon work shown by Mr. A. Cartuthers Gould. The Valley of the Waveney is finely drawn. The other exhibitors included Mr. Joseph Simpson, Mr. C. Ross Burnett, Sir Charles Holroyd, Mr. Vernon Hill, Mr. Stephen Spurrier, and Mr. George Sheringham.

NEARLY three thousand people visited the first Sheffield Municipal Art Exhibition at Cutlers' Hall during May. This number included 168 scholars and their teachers from the Central School. The Corporation of Sheffield are doubtless proud of the support given by the townspeople for the encouragement of a worthy movement. The Lord Mayor of Sheffield opened the city's exhibition,

Among the pictures purchased by the Marquess of

South Wales
Art Society

Bute from the South Wales Art Society

Exhibition at Cardiff was an oil
painting entitled *Chums*, by George F.

Harris, N.B.A., of Cardiff.

MR. LUDOVIC MANN, at the Society of Antiquaries of Scotland, dealt with the purpose of elaborately carved balls of stone, Pictish symbols Society of carved or incised on rock surfaces, Antiquaries cross-slabs, pillar-stones, walls of caves, of Scotland and on objects of bone, bronze, and silver. Both the balls and symbols belonged to the early centuries of the Christian era, and both are peculiar to Scotland. Two hundred specimens of balls are known to exist. The style of decoration and the places where they have been discovered testify that the balls have as a probable centre-point in the chronological range the first two or three centuries of this era. Mr. Mann said that the purpose of the

stones was for use as movable poises or weights on weighing beams. It was shown by the aid of Mr. Wilfred Airy's investigations that the balls follow in their units the avoirdupois system. The balls are practically always found singly, as each small community would not require more than one weighing machine. Their period coincides with the earliest recognised accurately managed system of trade and barter in Scotland, and from a study of them one could get a glimpse into a system of a carefully conducted trade which underlay commercial activity in Scotland at a time not short of 2,000 years ago.

MR. RICHARD HEAPE, of Healey Hall, presented thirty-two artists' proof engravings to the Rochdale Art Gallery. The engravings are mainly the work of Sir E. Landseer, Rosa Bonheur, Turner, Lord Leighton, and Alma-Tadema. Mr. Robert T. Heape, the donor's brother, has given over a hundred paintings to the Art Gallery.

A fine block of buildings, which are to serve the purpose of a library, a large reading room, and an art gallery, are in the course of erection by order of the governing body of Shrewsbury School, the chairman of which is Lord Barnard. The cost is estimated to be about £6,000.

The art of photography was illustrated at the spring exhibition of the Birmingham Photographic Society at the gallery of the Society of Artists, Birmingham Photographic Society

Birmingham photographers making an excellent display. Mr. J. Cruwys Richards exhibited a fine piece of work among the 250 photographs shown. The other exhibitors included Robert Demarchy, Rudolph Duhrkoop of Hamburg, the Netherlands Photographic Society, Herta Klose, P. Stek, the Rev. J. W. Isherwood, C. Richardson, A. H. Davis, C. Hayward, E. Smithall, W. Harrison, and F. G. Ratcliffe.

Two miles from Bude, on the Kilkhampton road, is the historic village of Stratton, which is associated with the gallant family of Grenville (sometimes spelt Granville), and also the Cornish giant, Anthony Payne, who "stood seven feet four inches in his stockings." A height outside the village is called Stamford Hill, where the famous battle took place. In this encounter Sir Bevill Grenville and Sir Ralph Hopton with Royalist forces defeated the Parliamentarians. The *Tree Inn*, Stratton, an ancient

Provincial Art Notes

hostelry, was formerly the manor house of the Grenvilles. It was here that was born Sir Bevill Grenville's body-servant, the above-named Anthony Payne. It was here also that he died. On the walls of this inn is a tablet bearing the inscription: "In this place ye army of ye Rebels under ye command of ye Earl of Stamford received a signal overthrow by ye valor of Sir Bevill Grenville and ye Cornish army on Tuesday, ye 16th May, 1643." Stratton Church is a fourteenth-century erection. The interior is rich in old carvings, and the timbered roof is a feature of the sacred edifice. The font is Norman, and by the belfry steps is an interesting poor-box, dated 1707.

THERE are few "sanctuary" rings in the United Kingdom, but the iron ring set heavily in the south door of Poughill Church, Cornwall, A "Sanctuary" is undoubtedly one of these. The Ring lock on this door, be it noted, is I ft. I in. long. Poughill (locally pronounced Poffil) sleeps snugly beneath Stamford Hill. The carved woodwork is equal to that of Kilkhampton and Stratton churches, though the former edifice is undoubtedly, on the whole, the finest sacred structure in Cornwall. The east window of Poughill Church dates from about the middle of the fifteenth century, and the frescoes denote an earlier period. parish register dates from 1537. The Crucifixion is represented on the pew-ends in a number of carvings.

MILLHOOK is an artist's rest; set, as it is, in a deep ravine between two delicately tinted hills covered with heather and flowering bushes in sum-Poundstock mer, with the picturesque mill and Church stream flowing out to meet the sea. Nearly two miles from this spot one comes to Poundstock village, in whose sheltered hollow is to be found Poundstock Church, the church of St. Neot, an interesting relic of bygone times. The frescoes and Norman font are particularly interesting to connoisseurs. A little of the carving, so common in Cornish churches, free from the trammels of vulgar beings, is still preserved, especially the pulpit. Some old brasses date from 1616. The parish stocks are in the church. The register dates from 1615.

Boscastle is only recorded here for its church, though its peculiar haven commands attention. The harbour is of old construction, for it is chronicled that it was repaired in 1584. The church of St. Symphorian faces the wild Atlantic swell on the cliff overlooking the harbour. It is called Forrabury Church, and, though the church tower has no bells, the Cornish poet has made them ring in his poem, founded on the quaint legend, entitled "The Bells of Forrabury." The font of the church belongs to the late Norman period, and the carving is well worthy of attention from connoisseurs and students of objets d'art.



CORRESPONDENCE

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of The Connoisseur is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., The Connoisseur, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

Early Edition of Byron's Poems.—A8,254 (Boscombe).
—Your edition of Byron's poems in six volumes, variously dated 1815, 1817, and 1818, would only be of small value.

"The Royal Academy of British Art," J. Hogarth, London, N.D.—A8,371 (Greenock).—Your copy of the Royal Academy of British Art is only worth a few shillings, and has no particular interest to collectors.

"Picturesque Representations of the Dress and Manners of the Chinese," by W. Alexander, 1874.— A8,379 (Salisbury).—It would be necessary for us to see this book before appraising its value, as this largely depends on the quality of the illustrations.

"The General Advertiser and Morning Intelligence," No. 833, Dec. 4th, 1770.—A8,683 (Bromley).—Practically the only value attached to this number would be in the case of somebody genealogically interested. The market value under ordinary circumstances would not exceed a few pence.

Engravings and Etchings.

"London Cries," published at the Temple of Fancy, London, 1812.—A8,081 (Liverpool).—We fear that you are confusing your four stipple engravings with the well-known Wheatley series, the value of a set of which now ranges between £600 and £1,000. So far as can be judged from the description of your prints, they certainly would not fetch more than £3 or £4 the set.

Engravings after Rubens.—A8,320 (Southampton).— The particulars supplied are scarcely adequate, but it is improbable that the two engravings are worth more than a shilling or two.

Engravings published by Boydell.—A8,348 (Bournemouth).—As remarked in former answers, there is no particular value attached to the majority of Boydell prints, their value seldom exceeding 15s. to £1 each. The two prints you describe would be unlikely to realise more than 10s. to 15s. the pair.

George Washington, Lithograph, 1861.—A8,372 (Forest Gate).—Neither of the engravings you mention would be likely to realise any sum of importance. The portrait of Washington is of too recent date, whilst the Enraged Antiquary, by Dean, after Jenkins, is of trifling interest.

Baxter Prints.—A8,374 (Malvern).—Your Baxter prints, if with mounts and in good condition, should fetch the following sums:—The Parting Look (without man and box), £4 to £5; large Summer, from 30s. to £2; News from Australia, about 30s.; The St. Bernard's Dogs, £3 to £4; The Reconciliation, about £2 2s.; The Lover's Letter-Box, about £3 10s.

Engraving by J. Callot.—A8,422 (Sutton).—You do not state which of Callot's prints is intended, and as there are some hundreds of these, it is clearly impossible for us to assign a definite value. It is unusual, however, for a Callot to realise an amount of any great importance.

Coloured Engravings.—A8,446 (Horley). We cannot recall the two prints mentioned, *The Fortunate Sailor* and *The Unfortunate Sailor*, as having been noticed in our pages, nor can we trace them in the usual works of reference. Could you send one of them up for inspection?

Engravings of Flowers.—A8,456 (Leeds).—Judging from your description, there is little likelihood of your engravings being of any importance or value. We should be interested to see the Ruskin drawing and autograph letter.

Engraving by Vivares, after Patel.—A8,460 (Maldon).—Your engraving of *Ruins*, inscribed "Patel Pinxit, 1701. F. Vivares Sculpt, 1752," would not be worth more than a few shillings at the most, as there is practically no demand for the work of this prolific engraver.

"Col. Mordaunt's Cock Match at Lucknow . . . 1786," by Earlom, after Zoffany. — A8,499 (Bournemouth).—If this engraving is a genuine impression, it is of considerable value, and worth at least £20 to £30. This print has been extensively reproduced, but judging from the pedigree of your example, and as you also possess the key, there would seem to be every indication that it is an original impression.

Etchings by E. D. Connell, etc.—A8,501 (Thornton Heath).—Judging from the descriptions, there is very little likelihood of any of the etchings being of value. More than probably they are from some periodical publication, and as such would only be worth a few pence each.

Coloured Prints, after Morland.—A8,548 (Brighouse).
—Your two coloured stipple prints, Boys Bathing and the companion, in spite of their condition, are quite possibly of value if fine fresh impressions. We cannot place a definite valuation on them, however, without an inspection, as this class of print has been largely reproduced.

Coloured Engraving after Herring.—A8,553 (Leamington).—The value of *The Start for the Memorable Derby of* 1844, by C. Hunt, after Herring, sen., is worth about £2 10s., if a genuine impression.

Bartolozzi Colour-Prints.—A8,571 (Ealing).—We fear that there is little likelihood of your Bartolozzi engravings being genuine, judging from your description. They are six (Harvesting, Haymaking, Hop-picking, Fishing, etc.) from a set of twelve representing the Months, which, when genuine, realise

considerable sums. If you care to forward one of yours, we shall be able to tell you definitely whether it is genuine or otherwise.

Aquatints. — A8,574 (Liverpool). — Your four aquatints, *Morning, Noon, Evening*, and *Night*, engraved by H. Schutz, 1797, would be unlikely to realise more than from 30s. to £2, and we fear that you might experience some difficulty in obtaining even this amount, as the engravings are not of a class at present in demand.

Colour - Prints, Views of Switzerland. — A8,654 (Hampstead). — Your colour-prints and hand-coloured engravings of Switzerland, from seventy to eighty years old, would only be of small value.

"The Sortie made by the Garrison of Gibraltar... 1781," by Sharp, after Trumbull.—A8,662 (Llandudno).—If in perfect condition, the steel engraving after Trumbull is worth about 30s. The six small Hogarth engravings are only of trifting value.

Furniture.

Hanging Clock by Adam Grove, London.—A8,420 (Lyme Regis).—Judging from the photo, your clock would appear to be an eighteenth-century production, with worn lacquer ornamentation on the lower part. The clock is not a fine specimen, and would be unlikely to realise more than £5 under ordinary circumstances. We are unable to trace the maker in any of the usual channels of information, although several people of this name were practising during the eighteenth century.

Queen Anne Mirror.—A8,514 (Onchan, Isle of Man).— It is quite impossible for us to give an opinion on the mirror from a description only. Why not send us a photograph, together with full particulars?

Mirror.—A8,640 (Dublin).—The photo sent us shows a fine example of an eighteenth-century carved and gilt mirror frame. You do not state the size, but if genuine old pieces, the pair of mirrors should fetch from £30 to £35, so far as can be judged from a photograph.

Hepplewhite Suite.—A8,651 (Dublin).—We have nothing but a description to judge from, but if genuine, your suite of eleven pieces should fetch from £35 to £50; but it would be necessary to see the actual pieces before giving an exact valuation.

Metal Work.

Lead Wool Weights.—A8,497 (Royston).—So far as can be judged from the rubbing sent to us, the leaden weight does not date from a period anterior to the reign of George I., or later than the year 1801, when the title King of France was dropped.

Pewter Plates, by Henry Little.—A8,570 (Lapworth). —This is probably the work of Henry Little, of London, who took up the livery of the Pewterers' Company in 1739, and was successively Steward in 1751 and Renter Warden in 1755.

Objets d'Art, etc.

Clock.—A8,540 (Jamaica).—With reference to your clock, in metal-gilt case with china dial, and panels painted with flowers on a blue ground, figures gold in white circle, by Japy Frères et Cie, with star of the Legion of Honour surmounted by a crown, we find that Frederic Japy, of Beaucourt, was born in 1749 and died in 1812. He was the pioneer of machine-made clocks.

Needlework Picture, etc. — A8,544 (Valladolid).—If your needlework picture, The Saviour at the Well with the woman of Samaria, should chance to be a fine seventeenth-century piece, it would be of some value. We cannot definitely assign a sum without an inspection. Brass Mortars.—A similar question was answered in our June issue under this heading, but here again we have not sufficient data to appraise a value. If there are some fine genuine Gothic pieces amongst them, they would naturally be of some value.

Ivory Disc. — A8,597 (Wimbledon Park, S.W.)—Your circular ivory disc inscribed "V. F. Discount only, London," would appear to be in the nature of the token which abounded about the junction of the eighteenth and nineteenth centuries.

It would not have any commercial value or otherwise, save as a curiosity.

Pictures and Painters.

Portrait of Dorothy, daughter of Anthony Harrison, of Yarm.—A8,342 (Yarm).—This is an interesting portrait, the lady being represented *en bergère*, as was fashionable at her period. This, of course, accounts for the sheep's head. It is not possible to readily identify the artist from the photo sent us, but we should certainly recommend you to insert it among the unidentified pictures in our NOTES AND QUERIES pages. We note your statement that this lady was born in 1743, and died in 1784, being a niece of Hon. George Perrott, Baron of the Court of Exchequer, and became wife to Gordon Skelly, grandson of the Duke of Gordon, in 1766.

Oil Painting by Stephanoff.—A8,413 (Fenton).—There was more than one painter of this name—Fileter Stephanoff, died 1790, his wife Gertrude, and their two sons and daughter, all followed the profession. Francis Philip, one of the two sons, painted pictures which agree somewhat with your description, but we cannot definitely assign the work to any one of the family without an inspection.

Water-colours by J. R. Smith, Jnr., 1825.—A8,488 (Warwick).—It is not possible to assign a value to the views of Margate by J. R. Smith, Jnr., without an inspection. We may remark that the well-known John Smith, of Chichester, died in 1764; an interesting letter about his life and work appeared on page 97 of our June issue. In any case, the value of the paintings would not be of any special importance.

"Departure of Helen of Troy," attributed to Giulio Romano.—A8,723 (Loughborough).—Giulio Pippi, called Romano, was born 1492, and died 1546. We should say that your painting of the *Departure of Helen of Troy* was certainly not the work of this eminent artist, but is more probably a production of the seventeenth century. We cannot venture an opinion as to the value of the painting from the photo sent us.

Pottery and Porcelain.

Bellarmine.—A8,458 (London, E.C.)—As your Bellarmine, which was found in Gutter Lane, E.C., is imperfect, it is unlikely to be worth more than about 15s.

Wedgwood Bust of Bunyan, etc.—A8,461 (Dewsbury).

—Judging from the mark, and also from the photos, there is little doubt that the bust is a modern reproduction, the value being certainly not over £1. Vase.—Judging from the decoration, this is of comparatively modern manufacture, and of a similar value to the above.

Dessert Service, etc.—A8,507 (Dundee).—All the china described in your letter would be of considerable value if genuine, but it is quite impossible to place a valuation on it from a written description only.

Tea Service.—A8,529 (Aberdeen).—So far as we can judge, your tea service is of poor quality, and we think it quite unlikely that its value would exceed a pound or two at the most. The specimen of design which you send places its manufacture somewhere in the first quarter of last century.

Musician Groups.—A8,567 (Saltash).—It is extremely probable that your figures are imitations of the well-known series of Dresden musicians. These have been so largely reproduced that we hesitate to advance any further opinion about your groups.

Chelsea Figure of "Autumn." — A8,568 (Stoke-on-Trent).—If genuine, your Chelsea figure is of considerable value, as it bears the rarest mark of the factory (Gold anchor). So many reproductions have been put on the market, however, that it is quite impossible to assign any definite value in this case from your description only.

Staffordshire Figure of "Time."—A8,634 (Stoke-on-Trent).—Judging from the photo, it is very doubtful whether the figure is of any great age. The modelling is poor, the face too conventional to allow of placing it amongst the work of the earlier Staffordshire potters.

Cup, Saucer, and Plate.—A8,643 (Waterloo).—Despite the mark (a crown, Coalport A.D. 1750), it is probable that your three pieces of china are quite modern and of very little interest or value.



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

The Genealogical Editor will be conducting searches in the counties of, and adjoining, Derby, Stafford, Leicester, Worcester and Salop, and will be pleased to hear from any readers of The Connoisseur interested in these districts, as he will be in a position to undertake any research for them at a lower rate than if he had to make a special journey on their behalf.

SHUGER.—On 12 May, 1591, William Shuger, gent., received a confirmation of the following arms: Sa. two bars Arg. in chief three plates, over all on a bend gu., a lion's head erased erm. Crest.—A demi-lion ramp. Arg., armed and lang. gu., issuing from the top of a castle of the second and holding up a torch of the first, fired ppr. The following descent is given:—

William Hungerford, = dau. of = John Shuger, from who came into Lin-Paynell. whom the children colnshire. First of the first husband husband. came to be called Shuger. Second husband. John Shuger, alias Hungerford. = Thomas Shuger, of Gedney, in = Marshland, co. Lincoln. John Shuger, son and heir. = William Shuger, Barrister - at -Law.

MITAN.—James Mitan, the engraver, was born in London in 1776. His principal productions are Gerard Douw's Musician; Leslie's Ann Page; The Interior of Worcester Cathedral; many plates for Dibdin's Bibliographical Tour; and a gem, after Palemberg, of the Masqued Ball, for Dibdin's Ædse Althorpianæ. He died before October, 1822, for in that month a sale of a part of his effects was advertised.

DEANS.—Robert Deans, Captain R.N., married on the 4th of July, 1785, Eliza Earle, eldest daughter of Alexander Earle, Esq.

BOOKPLATE.—The earliest woman's plate known to have been engraved in England is the name label of Elizabeth Pinder, dated 1608. The only impression known is in the Bagford collection of title-pages, etc., in the British Museum.

Queries

To whom do the following arms belong? They occur on an old gilded pier glass; the tinctures are not known. They may possibly be French:—Dexter 3 boars' heads couped erect impaling semée of Latin crosses, 3 greyhounds courant on a canton, a lion passant. Crest.—Lion statant on a tree trunked, branched and leaved.

Scobell (Sarah).—Born 19 Sept., 1785; baptised 14 Oct., 1785; recorded in Batter Street Chapel, Devonport. Died 19 Feb., 1787; buried 23 Feb., 1787. Born in Dock, alias Devonport. Wanted confirmation of place of burial: dates believed to be correct.

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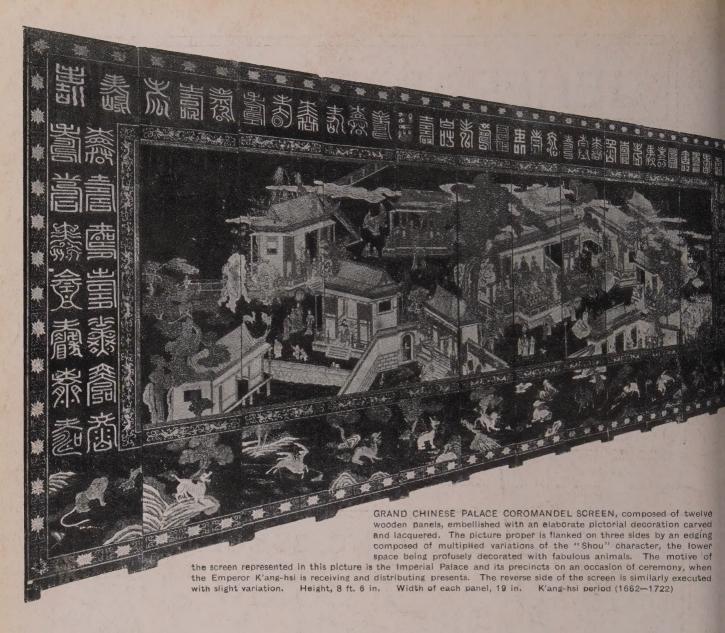
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